

Vol. I. Manchuria & Chōsen

Vol. II. South-Western Japan

Vol. III. North-Eastern Japan

Vol. IV. China

AN
OFFICIAL GUIDE
TO
EASTERN ASIA

Trans-Continental Connections
BETWEEN
EUROPE AND ASIA

VOL. II
SOUTH-WESTERN JAPAN

PREPARED BY
THE IMPERIAL JAPANESE GOVERNMENT RAILWAYS
TOKYO, JAPAN

1914

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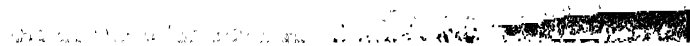
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PREFACE

THE aim of this Official Guide-Book for Eastern Asia, of which these volumes form a part, has been explained in the General Preface to the First Volume.

It is only necessary to add here that in the preparation of these two volumes (instead of one volume as originally intended and promised in the General Preface), devoted to Japan Proper and the Islands belonging to it, no pains have been spared to collect full and accurate information—obtained in nearly all cases from first sources—to present it in as concise and as readable a form as possible, and to bring accounts up-to-date, this being done in many cases as recently as June 1914. But such rapid changes are taking place, for instance in Tōkyo, Kyōto, and Ōsaka, with the laying out of new electric tramways, *etc.*, that by the time these volumes appear, some things will no doubt be found not quite in accordance with actual facts.

The reader's attention is particularly called to many chapters under the Introductory Remarks, in which History, Literature, Fine Arts, Customs, *etc.*, *etc.*, are treated in some detail. It is hoped that the study of these will enable the traveller to understand the spirit and national characteristics of the people and at the same time give him a greater insight into much that he sees around him. In the preparation of these chapters the compilers believe that exaggerated claims and opinions based on national egoism have been avoided, the greatest emphasis being laid on the exposition of spirit and the statement of facts as they are generally accepted by Japanese scholars. On the other hand, "new" opinions advanced by critics have also been avoided, except such as have met with general acceptance. In fine, the Introductory Remarks are designed to give a general idea of Japanese civilization.

Great care has also been taken in preparing the maps and in selecting the illustrations (*e.g.* some prints of old paintings) contained in these volumes.

Japan has for well-nigh half a century strongly attracted the attention of the world. The beauty of her natural scenery and of her artistic products (paintings, lacquer-ware, pottery, bronze works, *etc.*) has come to be universally admired. Her quaint and in many ways charming customs, her long history and the unique line of her Imperial House, her *bushidō*, the patriotism and loyalty of her people, all these have become subjects of curious and interested inquiry all the world over.

It is hoped that these volumes, by supplying useful, reliable, and up-to-date information on these and many other matters, will satisfy a long-felt want and prove to be a really useful guide to those numerous strangers who annually visit these islands.

Tōkyo, June 1914.

Imperial Japanese Government Railways.

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Abbreviations.

B.=bay; (B.S.)=Buddhist shrine; (B.T.)=Buddhist temple; bush=bushel or bushels; C.=Celsius, centime, cape, city; ch.=chain; Chan. or Chan.=channel; Civ.=Civil; Cl.=class; cwt.=hundredweight; Dept.=Department, E.=east; Fahr. or F.=Fahrenheit; G.=gulf; gal.=gallon or gallons; Gen. or Genl.=General; Gov.=government; gr.=gramme; H.=head; H.P.=Horse Power; hr. or hrs.=hour or hours; H.=harbour; H.S.=Hot Spring; I or Is.=island or islands; in. or ins.=inch or inches; Intro.=Introduction; Jap.=Japan or Japanese; Jct.=Junction; kg.=kilogramme; L.=lake; l.=link; Lat.=Latitude; lb.=pound or pounds; L.D.=long distance; long.=longitude; L'y.=laboratory; m.=mile; min.=minute or minutes; Ml.=minami (south); M.M.=Messageries Maritimes; m m.=millimetre; M'y.=manufactory; N.=north; N.D.L.=Nord Deutscher Lloyd; N.E.=north-east; N.T.=National Treasure; N.W.=north-west; N.Y.K.=Nippon Yusen Kwaisha; O.S.K.=Osaka Shōsen Kwaisha; oz.=ounce; P.=page, pond, port; Penl.=Peninsula; Pl.=plan; P.L.M.=Paris-Lyons & Marseilles; P.M.Co.=Pacific Mail Steamship Company; Pop.=population; P. & O.=Peninsular and Oriental Steam Navigation Co.; Pr.=prince; Ps.=pass; Pt.=part or point; R.=route or river; Ry or Rys.=railway or railways; S.=south; S.E.=south-east; Sec.=Section; S.M.R.=South Manchuria Railway; S.S.=steamship; (S.S.)=Shintō shrine; (S.T.)=Shintō temple; St.=strait; Stat., St. or Sta.=station; Str.=street; S.W.=south-west; S.P.G.=Society for the Propagation of the Gospel; T.=temple, town; Tel.=telegraph or telephone; Tel. No. (or Nos.)=Telephone number (or numbers); T.K.K.=Tōyō Kisen Kwaisha; W.=west; Y.=yen; yd. or yds.=yard or yards; ȳ=ounce

INTRODUCTORY REMARKS.

Chapter I. Preparatory Information.

I. Arrival. Visitors from Western lands usually arrive in Japan at one of three or four places, according to the routes they come by: *viz.* at *Yokohama*, those who come by the route across the American continent and the Pacific; at *Tsuringa*, those who come by Siberia; at *Nagasaki*, *Moji*, or *Kōbe*, those who come by the sea route *via* Suez or through Siberia *via* Manchuria and Chōsen.

(A) *Siberian Route.* Between London, Paris, Berlin, and other capitals of Europe and the chief cities of Japan, there are run fast railway and steamship through-services three times a week—the distance between London and Tōkyō being covered in fourteen days or less, at a cost (including the purchase of the through-ticket, sleeping-berth, food, and other incidentals) of £58 7s (1st class) or £38 15s (2nd class). It should be remembered that the Trans-Continental railways terminate separately at the three points of Vladivostok, Fusan, and Dairen, whence connection is made with the respective Japanese ports by means of steamer services. Of these steamship connections, the shortest sea passage (hence the safest at all seasons of the year) is the route *via* Fusan—Shimonoseki, 122 m. For information concerning the Siberian Route (see 'Trans-Continental Railway, P. III–XXI, Vol. I).

(B) *Sea Route via Suez.* The great steamship lines of Japan, Great Britain, Germany, and France maintain a fortnightly service between Western Europe and Japan. In the case of British, German, and French steamers, the distance between London and Yokohama is covered in 38–40 days (between London and Mediterranean ports, fast express trains being availed of). Passenger Fares: M.M. (French line) £71 10s (1st class) and £48 8s (2nd class); Norddeutscher Lloyd (German) £75 19s 10d (1st class) and £52 0s 8d (2nd class); P. & O.S.N. Co. (British line), £77 12s 11d (1st class) £48 (2nd class); if the entire passage is made by water, £71 10s (1st class) and £48 8s (2nd class) on both the German and British lines. The Japanese line on the other hand takes longer, but costs less than the other lines, as shown below.

Messageries Maritimes (M.M., or French Mail Steamer Service). Between Marseilles and Yokohama, the company maintains a fortnightly service and issues through-tickets, which include railway connection between Marseilles and London or other cities in Western Europe. The passage between London and Yokohama takes 39 days. The vessels call at Kōbe on each voyage.

Nippon Yusen Kaisha (N. Y. K., or Japan Mail S.S. Company) maintains a fortnightly service between London and Yokohama; railway connection with London and other Western Europe cities at Marseilles. The whole distance is covered in the case of the Company's fastest steamers in 49 days (57 days if the entire passage is made by water).

Passenger Fares: 1st class £61 15s., 2nd class £41 13s. (by slower vessels the fares are slightly less). The steamers of this line call at Kōbe and Moji).

Norddeutscher Lloyd, or the Imperial German Mail Line, maintains a fortnightly service between Bremen or Hamburg (starting from or arriving at one or other of these ports alternately) and Yokohama. Railway connections: at Southampton with London; at Genoa or Naples with Western Europe cities. The fastest passage between London and Yokohama (*via* Naples) is done in 40 days—Fares: £75 10s 10d (1st class) and £52 0s 8d (2nd class). The vessels of this line call at Nagasaki and Kōbe.

P. & O., or the Peninsular and Oriental Steam Navigation Co. (British), maintains a fortnightly service between London and Yokohama, making railway connection at Marseilles or Brindisi. The entire distance is covered in 38 days—Fare: £77 12s 11d (1st class), £48 (2nd class). In the case of this line, passengers must change steamers at Shanghai—the voyage between that port and Yokohama being done on one of the Company's weekly service steamers. The vessels of this line call at Nagasaki and Kōbe.

(C) **North American and Pacific Route.** Omitting particulars about the route between Western Europe and the Pacific coast of North America, it may be roughly stated that the passage that far would require 12 days, and between Pacific ports and Yokohama from 10 to 17 days, differing with the steamship line. Between London or Liverpool and Yokohama or Kōbe, a uniform through-ticket rate prevails with all lines and different combinations of lines.—Fares: 1st class £71 10s and servants £55 (either *via* New York or the St. Lawrence); 2nd class £39 (*via* New York) or £37 (*via* St. Lawrence). Between New York, the St. Lawrence ports, or other Atlantic coast cities, and Yokohama or Kōbe, the Passenger Fares are generally uniform: 1st class £55, (servant £42), and 2nd class £30. The passage across the Pacific costs 1st class £40, (servant £27), and 2nd class £15. (see P. III, Vol. I). **The Canadian Mail Steamers** are run between Vancouver and Hongkong, *via* Yokohama, Kōbe, Nagasaki, and Shanghai—either fortnightly or once in three weeks. This line is regarded on the whole as the fastest service on the Pacific—the passage between Vancouver and Yokohama being covered in 10–14 days (between London and Yokohama in about 26 days). Round-the-world tickets, by the Canadian line and the Siberian and Manchurian railways, are issued—taking in Japan Proper, Chōsen (Korea), and Manchuria.

Nippon Yusen Kwaisha and Great Northern Railway Co. Between Seattle (calling at Victoria B.C.) and Hongkong, *via* Yokohama, Kōbe, and Shanghai. The N.Y.K. steamers sail once in 10 or 14 days, while the Great Northern Railway Co. owns only one vessel (the *Minnesota*), which makes one trip in four months. (The *Minnesota* is one of the fastest steamers on the Pacific, Seattle–Yokohama covered in 13 days). The N.Y.K. steamers make the passage between Seattle and Yokohama in about 10 days—the whole distance between London and Yokohama being covered in 29 or 30 days (or 27 days in the case of the *Minnesota*).

The Osaka Shōsen Kwaisha maintains a fortnightly service between Tacoma (calling at Victoria B.C.) and Hongkong, *via* Yokohama, Kōbe, Moji or Nagasaki (on alternate trips), and Shanghai or Manila (alternately). In Passenger Fares and other matters this line is almost identical with the N.Y.K. line.

The Pacific Mail and the Tōyō Kisen Kwaisha: Between San Francisco and Hongkong, *via* Honolulu, Yokohama, Kōbe, Nagasaki, Shanghai (and Manila in the case of the Pacific Mail Steamers). The sailings take place once in a week or 10 days. The passage between San Francisco and Yokohama is covered in 17 days (16 in the case of the Tōyō Kisen Steamers)—between London and Yokohama in 28–30 days. The *Ten-yō-maru* (13,600 tons,

turbine engines, speed 20 knots) and other ships of similar type owned by the Tōyō Kisen Kwaisha are among the best ships on the Pacific.

II. Passports, Custom-House.

(A) *Passports* are entirely unnecessary for travellers in Japan, --the empire being thrown open to the subjects of all countries in treaty relations with it, who are free both to travel and reside in the land without ever being required to show passports.

(B) *Custom-Houses.* Custom-Houses are found at all the principal treaty ports, such as Yokohama, Kobe, Osaka, Nagasaki, Moji, Hakodate, etc.; while at smaller treaty ports are found agencies of the nearest custom-house :—

Yokohama Custom-House. agencies	<ul style="list-style-type: none"> in <i>Tōkyō</i> in <i>Nagata</i> (Echigo) in <i>Shimizu</i> (Suruga) in <i>Ebisu</i> (Sado) 	Moji (Shimonoseki) Custom-House agencies	<ul style="list-style-type: none"> in <i>Hakamatsu</i> (Chikugo) in <i>Itasaka</i> (Chikugo) in <i>Kiyotsu</i> (Hizen) in <i>Suminoe</i> (Hizen) in <i>Kuchinotsu</i> (Hizen)
Osaka Custom-House. agencies	<ul style="list-style-type: none"> in <i>Taketoyo</i> (Owari) in <i>Nagoya</i> (Owari) in <i>Yokkaichi</i> (Ise) in <i>Aiyazu</i> (Iwano) in <i>Tsuwaza</i> (Echizen) in <i>Nanto</i> (Noto) in <i>Fushiki</i> (Etchū) 	Nagasaki Custom-House. agencies	<ul style="list-style-type: none"> in <i>Chikugo</i> in <i>Wanji</i> (Higo) in <i>Izabara</i> (Tsushima) in <i>Savara</i> (Tsushima) in <i>Shoshimi</i> (Tsushima) in <i>Naha</i> (Loo lu)
Kōbe Custom-House agencies	<ul style="list-style-type: none"> in <i>Pozaki</i> (Bingo) in <i>Hamada</i> (Iwami) in <i>Sakai</i> (Hōli) 	Hakodate Custom-House agencies	<ul style="list-style-type: none"> in <i>Ozawa</i> (Hokkai-dō) in <i>Kushiro</i> (Hokkai dō) in <i>Mororan</i> (Hokkai-dō) in <i>Otomari</i> (Karafuto)

* The ports asterisked are allowed to export only a limited number of articles, which are fixed by Imperial ordinance. Besides the ports above mentioned, *Aomori* (Mutsu) is also a special port for import.

(C) *Customs Examination.* The customs examination of travellers' luggage is as a rule fair and lenient, and pains are taken to give as little trouble as possible; (for instance, the luggage of through-travellers by the Siberia--Manchuria--Chōsen railways is examined on board the ferry steamer between Fusan and Shimonoseki). The best way to expedite the process and save trouble is to open up everything freely. The following articles *are not liable to duty*: all personal effects (clothing, blankets, rugs, umbrellas, watches, personal ornaments, etc.), camera, telescope, binoculars, pistol, bicycle, cigars (less than 50 pieces), cigarettes (less than 100

pieces), *etc.*; all old furniture being carried from one place of residence to another; articles imported for purposes of scientific investigation, or samples of merchandise which are intended to be taken out of the country within one year, (the importer of such samples being required to make a deposit of money or other security); books, newspapers, magazines, maps, marine charts, *etc.*; paper money, coins, bank-notes, certificates of stocks. The importation of the following articles is *strictly prohibited*: opium and utensils for opium smoking, counterfeit money (coins and notes) or certificates of stocks; all literature, pictures, or other objects which are injurious to public peace or morals; all articles which encroach upon a patent right.

When a traveller takes a foreign steamer between one open port and another in Japan, he may avoid the trouble of his luggage being re-examined at the port of arrival, by requesting the custom-house authorities at the port of departure to affix certificates of examination to the different articles of his luggage.

III. General Itinerary Plans.

With only one week's time to spend, the traveller can obtain but a very inadequate view of the country. Visitors who have plenty of time will naturally make their own plans. We will give here a few specimen tours for the benefit of those who expect to spend from one to five weeks.

As is well known, Japan is very rich in sights of interest, and five weeks will by no means suffice to see the country thoroughly. In Japan Proper are 64 cities which have a population of over 30,000, and there are 100,000 shrines or temples of note and innumerable places with exquisite natural scenery. To visit the most noted of these with any degree of thoroughness would require a year's time. Those with a taste for mountain climbing will enjoy making the ascent of many of the following mountains: Fuji, Asama, Norikura, Yari-ga take, On-take, Koma-ga-take (the last four peaks being in the ranges styled by Mr. Weston the 'Japanese Alps'), Nantai-san and Shirane-san near Nikkō, in the neighbourhood of Kyōto and Osaka, Atago, Hiei, the Yoshino Peaks, Kōya-san, Kongō-zan, Katsuragi-san, besides Ishitsuchi-yama and Ken-zan in Shikoku, and Kirishima-yama, Aso-san, and Hiko-san in Kyūshū. Descending rapids by boat is another pleasure in store for visitors to Japan,—the Tera-kawa, Hōzu-gawa, Tenryū-gawa, Totsu-gawa, and the Kuma-gawa being all famous for this sport. Cormorant-fishing, net-casting, and angling may also be enjoyed in summer; or game-shooting in winter—there being found bears and other animals in Hokkaidō, and wild boars and deer in the mountains not far from Tōkyo.

Itinerary Plans.

A. One week Itinerary plan, No. 1 (Starting-point, *Shimonoseki*)

1st day. Shimonoseki to Miyajima (P. 77, Vol. II) and by night train to Kōbe.

2nd day. Sightseeing in Kōbe (Route xi), in Ōsaka (Route xiv) and by evening train to Kyōto

3rd day—5th day. Sightseeing in Kyōto and environs (Route xviii)

and in Nara (Route xxi) and return to Kyōto

6th day. Kyōto to Tōkyo, by the Tōkaidō Railway.

7th day. Tōkyo and environs, evening to Yokohama (Route xxviii).

B. One week Itinerary plan, No. 2 (Starting-point, *Shimonoseki*)

1st day. Shimonoseki to Miyajima or Hiroshima and by night train (sleeping-berth) to Kyōto.

- 2nd day.** Kyōto and environs.
3rd day. Visit to Nara and back to Kyōto and by night train (sleeping-berth) to Tōkyo (or Yokohama).
4th day. Tōkyo or Yokohama in the forenoon, and in the afternoon leave for Nikkō (4-5 hrs. from Tōkyo).
5th day. Nikkō temples, back to Tōkyo.
6th day. Tōkyo, Yokohama, and their environs (Routes xxvi-xxviii).
7th day. Kamakura and Enoshima.

Travellers arriving at *Nagasaki*, in order to follow either of the above plans, may take train for Moji (Shimonoseki) the preceding night, or may omit Miyajima or Hiroshima altogether.

C. One week Itinerary plan, No. 3

(Starting-point, *Tsuruga*).

- 1st day.** Tsuruga to Lake Biwa-ko, then to Kyōto.
2nd day. Kyōto and environs (Route xviii).
3rd day. To Nara (Route xxi)
4th day. Nara to Kōbe, *via* Ōsaka.
5th day. Kōbe to Yokohama (or Tōkyo).
6th day. Tōkyo, Yokohama, and their environs (Routes xxvi-xxviii).
7th day. Kamakura and Enoshima and back to Yokohama

Travellers arriving at Yokohama, in order to follow any of the above plans, have merely to take the days in the inverse order.

D. Two weeks' Itinerary Plan

(Starting-point, *Yokohama*).

- 1st day.** Yokohama (Route xxvi).
2nd day. Tōkyo, and vicinity
3rd day. Tōkyo, and in the afternoon to Nikkō (4-5 hrs. by rail)
4th day. Nikkō (Route xlii), back to Tōkyo in the afternoon.

- 5th day.** Kamakura and Enoshima (Route xxix), and to Miyanoshita (Hakone).
6th day. Miyanoshita, and visit to neighbouring hot springs.
7th day. Miyanoshita to Shizuoka (Route xxxii), and to Nagoya.
8th day. Nagoya (Route xxxiii) to Kyōto, *via* Lake Biwa-ko.
9th day. Kyōto (Route xviii) and vicinity.
10th day. Nara (Route xxi).
11th day. Nara to Kōbe, *via* Ōsaka.
12th day. Kōbe (Route xi), Maiko and Akashi.
13th day. Kōbe to Miyajima, *via* Hiroshima.
14th day. Miyajima to Shimonoseki by rail (charming views of the Inland Sea *en route*).

E. Three weeks' Itinerary Plan

(Starting-point, *Yokohama*).

A Three Weeks' Itinerary Plan can easily be made out by apportioning more time to Tōkyo, Nikkō (taking in Lake Chūzenji), Miyanoshita, Kyōto, Nara, and Miyajima.

F. Four weeks' Itinerary Plan

(Starting-point, *Yokohama*).

- 1st day.** Yokohama.
2nd day. Enoshima and Kamakura, back to Yokohama.
3rd day. Tōkyo
4th day. Tōkyo and environs
5th day. To Nikkō (temples).
6th day. Nikkō (cascades) to Chūzenji.
7th day. Chūzenji, return to Nikkō.
8th day. Nikkō to Sendai.
9th day. To Shiwogama—visit to Matsushima.
10th day. Matsushima to Tōkyo.
11th day. Tōkyo to Kōfu (by the Central Line).
12th day. Ascent of Mt. Mitake, and back to Kōfu.

13th day. By boat down the rapids of the Fuji-kawa, and then to Miyanoshita.

14th, 15th days. Miyanoshita and neighbourhood.

16th day. Leave Miyanoshita for Nagoya.

An alternative plan.

11th day. Tōkyō to the hot springs of Ikao, *via* Takasaki.

12th day. Ikao and neighbourhood.

13th day. Ikao to Nagano (Zenkōji), *via* Karuizawa.

14th day. Nagano to Kami-suwa, *via* Matsumoto.

15th day. Kami-suwa and Lake Suwa (skating in winter).

16th day. Kami-suwa to Nagoya by rail.

17th day. Nagoya to Yamada (the Great Ice Shrines).

18th day. Visit to the Shrines and to Futami-ga-ura, and in the afternoon to Nara.

19th day. Nara and Hōryū-ji, and reach Kyōto at night.

20th day—22nd day. Kyōto and vicinity.

23rd day. Kyōto to Miyazu.

24th day. Visit to Ama-no-hashidate, and afterwards by rail to Takarazuka, near Osaka.

25th day. Ōsaka.

26th day. Kōbe, Suma, and Akashi (or ascent of Rokkō-zan).

27th day. Kōbe to Miyajima.

28th day. Miyajima to Shimonoseki.

6. Five weeks' Itinerary Plan.

A Five Weeks' Itinerary Plan can be made out by adding to the Four Weeks' Itinerary Plan the following:

29th day. Shimonoseki to Yabakei, *via* Nakatsu (Route vii)

30th day. Yabakei to Beppu (hot springs), *via* the Usa-Hachiman Shrine.

31st day. Beppu to Hakata, *via* the Tenman-gū Shrine (near Futsuka-ichi).

32nd day. To Kumamoto, visit to the castle and Suizenji; (Ascent of Mt. Aso will require two additional days) (Route ii)

33rd day. To Kagoshima (the castle and the sites associated with the last days of Saigō Takamori) (Route ii).

34th day. Kagoshima to Nagasaki, *via* Tosu.

35th day. Nagasaki (Route v).

IV. Climate and Time of Visit.

(A) *Climate.* In the long chain of islands stretching N. and S. which, together with the peninsula of Chōsen, make up the Japanese Empire—beginning with 22° N. Lat. at the S. end of Taiwan and extending up to 50° N. in Karafuto—there is of course a great variation in climate. While the S. portion of Taiwan is almost tropical, Karafuto is very cold, being influenced by the current of the Okhotsk Sea. But, with the exception of the N. portion of Hokkai-dō, Japan Proper, which is the part of the Empire of greatest interest to foreign visitors, lies within the temperate zone, enjoying both in temperature and humidity practically the golden mean between the two extremes. The average temperature of the group, consisting of Kyūshū, Shikoku, and Honshū, ranges from 78.3° F. of Kagoshima to 48.2° of Aomori, as may be noted from the following table:—

**Mean Temperatures in Japan Proper,
Karafuto, and Taiwan.**

(being the result of observations for several years down to 1910)

Locality	Spring (April)	Summer (July)	Autumn (October)	Winter (January)	Annual average	Annual average in F. [°]
W. Section, Main Island	C.	C.	C.	C.	C.	F.
(Honshū)						
Shimonoseki	12.9°	24.5°	17.6°	5.6°	15.0°	59.0°
Hiroshima	12.8°	25.3°	16.7°	4.0°	14.5°	
Sakai (near Osaka)	12.0°	24.5°	16.3°	4.1°	14.1°	
Kōbe	13.2°	25.0°	17.2°	5.0°	14.9°	
Kyōto	12.2°	25.0°	15.5°	2.6°	13.6°	56.5°
Tsuruga	11.7°	23.9°	15.8°	4.5°	13.8°	
Nagasaki	13.2°	25.4°	16.4°	3.5°	14.4°	57.9°
E. Section, Main Island						
Tokyo	12.4°	24.0°	15.8°	2.9°	13.7°	56.7°
Nagano (near Karuzawa)	9.7°	22.8°	12.8°	15.0°	10.9°	
Ashio (near Nikkō)	8.5°	19.5°	11.7°	0.8°	9.6°	49.3°
Ishinomaki (near Matsu- shima)	9.0°	20.9°	13.6°	0.4°	10.8°	
Akita	8.5°	21.9°	12.4°	1.5°	10.3°	
Aomori	6.9°	20.4°	11.8°	2.8°	9.0°	48.2°
Hokkai-dō						
Hakodate	6.2°	18.8°	11.3°	2.9°	8.4°	44.2°
Sapporo	5.1°	19.0°	9.3°	6.3°	6.8°	
Abashiri	3.8°	16.4°	9.5°	7.1°	5.5°	
Shikoku						
Matsuyama	13.0°	25.2°	16.6°	4.9°	14.8°	58.6°
Kōchi	14.8°	25.0°	17.8°	5.7°	15.6°	
Tadotsu	12.8°	25.4°	17.4°	5.4°	15.2°	
Iyūshū						
Nagasaki	14.3°	25.6°	18.0°	5.9°	15.7°	60.3°
Kagoshima	15.7°	25.8°	19.2°	7.4°	16.7°	
Oita	13.2°	24.9°	17.3°	5.9°	15.2°	
Taiwan						
Tainan	23.3°	27.7°	25.0°	17.4°	23.1°	
Keelung	19.9°	27.6°	23.4°	16.3°	21.5°	70.7°
Karafuto						
Ōtomari	1.7°	14.2°	6.9°	12.8°	2.5°	36.4°
Shikka	0.2°	12.4°	4.0°	24.6°	1.2°	34.0°

Seasons. Throughout Japan Proper the four seasons are very regular; as a rule they are apportioned as follows:—the *spring* from the middle of March to the middle of June; the *summer* from the middle of June to the middle of September; *autumn* from the middle of September to the middle of December; then followed by the *winter* of equal duration. The representative months for the respective seasons are April, July, October, and January; but of course there are slight variations. In Kyūshū, Shikoku, and on the Pacific side of middle Japan, summer comes earlier, while in Hokkai-dō and on the Japan Sea side of the Main Island the cold season comes earlier and lasts longer.

Rainy Season and Humidity. The fall of rain and snow is greater as a rule in the S.W. regions of Japan than in the N.E.; e.g. the rain-(or snow) fall at Abashiri (731 m.m.) in Hokkai-dō is but $\frac{1}{3}$ of that at Kagoshima (2,173 m.m.) in Kyūshū. In summer there is a larger rainfall on the Pacific seaboard than on the Japan Sea side, while the relation is reversed in winter. The *Rainy Season* (called *tsuyu* or *bai-u*) is perhaps the most disagreeable part of the year. It comes on about the middle of June, lasting for two or three weeks.

Ta-ue. Early in the rainy season, Japanese farmers plant out rice seedlings in small tufts in the paddy fields. Rice being the staple food of the people and universally cultivated, *ta-ue* is considered an auspicious occasion; whole families engage in the work—the young people singing happy songs as they go about their task.

Snow. There is very little snow in the S.W. section of Japan, i.e. in Kyūshū, Shikoku, and the regions of the Main Island facing the Inland Sea. Excepting Hokkai-dō, the largest amount of snow is found at Takata, Nagaoka, Sanjō, etc. in Echigo Province, where during the coldest period it is as much as 10-20 ft. deep. Yonezawa and Shinjō, on the Ōu Railway Line, have also a very heavy snow-fall.

(B) **Time of Visit.** The best time to visit Japan is undoubtedly the spring or the autumn. Japan is gayest in spring with its display of cherry-blossoms, followed throughout early summer by a succession of other flowers such as wistarias, peonies, azaleas, irises, etc. In autumn the maples with their glowing leaves in red and gold are a great attraction as are also the chrysanthemums; the latter should be seen in Tōkyō, while Kyōto is particularly famous for its autumn leaves. The summer months may best be spent at mineral bath resorts like Miyanoshita, Ikao, Arima, Unzen, or at Nikkō and Chuzenji,—all these places being high up and cool, or in mountain climbing in Kai and Shinano ('the Japanese Alps').

(1) **Cherry-blossoms.** The cherry is the ideal flower of Japan. More than any other this flower with its elegant beauty is believed to represent the spirit animating the Japanese race. The flower season comes on as a rule in the first half of April, though in Kyūshū the season is at its height already in the latter part of March, while on the Japan Sea coast and in the N.E. Provinces it

comes on even as late as the first part of May. The time of blossoming also differs with the kind of cherry-tree. The kind known as *higan zakura* blossoms earliest,—even at the end of March in middle Japan. Next to it comes the kind known as *yama-zakura* (or *hitoe-zakura*), while the latest kind is the *yae-zakura* with double flowers. The cherry-flowers of *Arashi yama*, in a suburb of Kyōto, (see Route XVIII), those of *Yoshino* in Yamato (see Route XVI), those of *Ueno*, *Sumida-gawa*, *Kōganei*, and *Arakawa-dote*, in and near Tōkyō (see Route XXVIII), are famous all over Japan, some of them are world-famous. Each of these places has its own distinctive features. In Arashiyama the native beauty of the cherry-flowers is enhanced by their surroundings—the pines and other evergreens of the hill-sides and the beautiful sparkling stream below. In Yoshino the cherries are most striking on account of their immense number, the whole valley and mountain sides being literally covered by a cloud of blossoms—besides the place itself being highly romantic, owing to its association with the fortunes of the legitimate but unfortunate ‘Imperial Court of Yoshino.’ The cherries of Tōkyō and environs have no such romantic background, for, with the exception of those at Ueno, they are found on a river bank, in the midst of an extensive level plain. But it is believed that these cherry-blossoms are superior to those of Yoshino or Arashi-yama in their intrinsic beauty. One great attraction of Tōkyō in the cherry season is the Imperial Garden Party at the Shiba Detached Palace (about 20th April), an invitation to which may generally be secured from the Imperial Household Department through the respective foreign embassies. Since the cherry season comes on earlier in the S.W. regions of Japan, it will be a good plan to begin one’s itinerary at Nagasaki or Shimonoseki, and so time one’s visit to Kyōto, Nara, and Yoshino, that after seeing cherries in these places one will arrive in time to enjoy the flowers of Tōkyō, at least at the Imperial Garden Party.

Besides the cherry there are several other kinds of flowers which grace the Japanese spring *ume*-trees (a kind of plum), with fragrant and attractive blossoms, bloom in early spring, often under snow, between the middle of February and the middle of March. The places noted for ume flowers are: the Temmangu shrine at *Dazaifu*, near Hakata; *Tsukigase*, near Nara; *Kinkaku-ji* and *Kitano*, near Kyōto; *Gwaryō-bai*, near Tōkyō; *Sugita*, near Yokohama; *Tōkiwa-kōen*, Mito. Peach blooms after ume and before cherry-trees, and groves of this tree always attract visitors in the flower season. Between the last week of April and the early days in June, there come wistarias, azaleas, peonies, irises, and *shakuyaku* (herbaceous peony).

(2) The most beautiful sight of Japan during the summer is undoubtedly the green leaves of cherries, maples, *haze* (wood wax tree), oaks, chestnuts, birches, and elms, among deciduous trees, and the deeper tints of the evergreen pines which are everywhere in evidence. Japan is in early and middle summer practically covered all over with a rich velvet green, but the scene may be particularly

enjoyed at Arashi-yama, Yoshino, Ueno, Mino-o, *etc.*—the places specially known on account of their autumn leaves. Large ancient pines, with branches of singular shapes, are usually made much of by the Japanese, *e.g.* the pines of Matsushima, Ama-no-hashidate, Karasaki, Maiko, and Akashi.

Summer Resorts. In summer the Japanese largely resort to sea-shores or to hot springs on mountain sides. The foreign residents usually seek refuge from the heat of the cities in Kamizawa, Nikkō, Hakone, Rikkō-zan, Unzen, and other mountain resorts. At the hot springs of Ikao, Kusatsu, Shiobara, and Hakone are many small villas to let, where one may set up a temporary ménage, at a very moderate expense. Mountain-climbing will be found an exhilarating pastime during the summer months. Temples are nearly always found at the summits of well-known mountains, and these are generally thrown open to visitors, furnishing lodging and rice,—so that by providing oneself with some tinned meat and bread and butter, no very great inconvenience will be felt.

The N.E. regions of Japan and Hokkai-dō are much cooler, and the traveller desiring to see those regions will do well to visit them in summer. Matsushima is one of the ‘Three Famous Sights of Japan’; the San-zan hills (Haguro-san, Gwassan, and Yudono-san), Chōkai, Hakkō-da-san, and Iwaki-yama are all beautiful mountains. Among mineral hot springs may be mentioned: Iizaka, Kami-no-yama, Owani, Asamushi. Hokkai-dō (Yezo) is worth a visit. After crossing the Strait of Aomori by steamer, the larger part of Hokkai-dō can be reached by rail. The climate gets steadily cooler as we go N., till at Nemuro and Sōya the mercury stands at 50°–65° F. in July and August. *Ann villages* with their singular customs will be found interesting. Among the places worth visiting in Hokkai-dō may be mentioned the following: *Mountains*, Makkarinupuri (or Yezo-Fuji, or Shiribeshi-yama, 6,400 ft.), Nutakukamu-ushube (7,100 ft.) of Kushiro, Kamui misaki of Shakotan Peninsula; *Lake*, Kamui-kotan of Ishikari; *Hot spring*, Noboribetsu of Iburi; and Onuma-kōen. All these places are within reach of the railway, which amounts altogether to 700 m., and a week will be quite sufficient to see something of Hokkai-dō.

Seaside Resorts. With 14,000 m. of coast-line, which is rich in indentations, Japan has innumerable seaside resorts. These places are picturesquely situated, with fine beaches, and are generally provided with a pine wood in the neighbourhood to afford shelter from the sun. They have inns, or houses to let during the summer months (or during the rest of the year, when the rent is much cheaper). We will mention some of these places.

Places within easy reach of Tōkyō: Hōjō, Katsuura, Ohara, Chōshi in Chiba Prefecture; Orai and Sukegawa, near Mito; Kamakura, Zushi, Hayama, Katase, Oiso, Atami, in Kanagawa Prefecture; Numazu, Okitsu, Benten-jima, in Shizuoka Prefecture.

Places within easy reach of Ōsaka and Kōbe: Hamaoka, Sakai, Wakano-uta, Suma, Maiko, Akashi.

(3) In autumn the **maple leaves** and **chrysanthemums** are of course the chief attractions. But the flowering herbs are also made

a great deal of by the Japanese. These are found growing wild on all the mountain sides, but are also cultivated in gardens.

Seven Flowering Herbs of Autumn (Aki no-nana-kusa): *Hagi* (lespedeza bicolor), *Kikyo* (large-flowered campanula), *Susuki* (Chinese miscanthus), *Omi-naeski* (rough-leaved patrinia), *Nadeshiko* (pink), *Kuzu* (arrowroot), *Fujibakama* (Chinese agrimony).

Looking at the Moon: Taken together with enjoying the seven herb-flowers, which in their simplicity and humble state appeal strongly to the spectator's sympathy, viewing the moon, especially on the night of the 15th day of the 8th month (lunar calendar)—corresponding to the full moon in September—when the luminary is thought to be especially beautiful, is another poetical act deeply implanted in the nature of the Japanese. The best places to enjoy the moon are Enoshima, Kamakura, and the entire adjoining sea-beach, Karui-awa, Matsushima, Futami-ga-ura (in Ise Province), Arashiyama, Ama-no-hashidate, Shores of Lake Biwa-ko, Maiko, Akashi, Miyajima, etc.

Autumn Leaves. Among the autumn leaves that grace the hills and dales of Japan the most gorgeous and attractive are undoubtedly the maples. There are, however, other trees, the leaves of which turn either red or yellow and take part with the maples in giving the characteristic gay appearance to the Japanese autumn.

The well-known places where people resort to view the maples and other autumn leaves are as follows: Onuma Park, Momiji-yama, Kamui-kotan, in Hokkai-dō; Nikkō, Shiobara, Usui, Myōgi, Hakone, Takao-san, Kai-ontake, Shizumo (in Kiso); *Takao-san*, near Tōkyō; *Arashiyama*, near Kyoto; *Tsuta* and *Tō-no-mine*, near Nara; *Mino-o* and *Arima*, near Osaka; *Kankakei*, near Okayama; *Miyajima*, near Hiroshima; *Yabakei*, near Oita; *Kiwōju-san*, near Kokura; *Hūman-san*, near Futsukaichi, in Kyūshū.

Kinds of Autumn Foliage. There are 20 kinds of maple (*momiji*) trees in Japan. It is believed that there are, besides maples, about 30 kinds of other trees of which the foliage changes colour (turning yellow, if not all crimson red). The names of some of these trees, other than maples, are as follows:—Trees with deep red leaves, the lacquer-tree (*urushi*); trees with scarlet or light red leaves, *mitsuha-tsutsuji* and *goyo-tsutsuji* (each of them a kind of azalea); trees with yellow leaves, *tachi* (a kind of horse chestnut), *kata* (birch), *ikō* (gingko), and *sakura* (pomegranate).

Now comparing the maple leaves in the N.E. regions of Japan with those in the S.W. portions, we notice there are certain differences, due probably to differences in climate. The coloured foliage we see in Nikkō, Shiobara, and the high plateaux of North-east Japan is scarlet-tinted, while that of Arashiyama and Takao is deep red, mixed with yellowish-brown. There is another aspect in which they differ. The glory of the maple leaves of Nikkō and neighbouring regions lies in the wide expanse spread out to view, but in Takao and Arashiyama we note that their beauty is enhanced by contrast with the surrounding scenery.

(4) **Japanese winter**—some of its pleasures.

The autumnal leaves fall off in December, and forests and gardens now largely present a barren and solitary appearance. Yet the

pine, the cryptomeria, the white fir, the *toga*, the *maki* (*Podocarpus chinensis*), the pointed oak, the camphor, and other evergreens appear strikingly beautiful in contrast with the surrounding barrenness.

The snow begins to fall at the end of December on the higher peaks (upwards of 6,000 ft.) of North-Eastern and middle Japan. In mid-winter not only all the highlands in the N.E. half of Japan, but also the coast regions by the Japan Sea get covered with a universal sheeting of snow. Good skating may be enjoyed on Lake Suwa-ko in Nagano Prefecture, and skeeving is coming into fashion at Takata, Nagaoka, and Shibata. Between Oct. 15th and April 15th, *game-shooting* may be enjoyed—the game comprising wild boars, deer, hares, pheasants, *yamadori* (copper pheasants), etc.

Hot Springs as Winter Resorts. Many people will enjoy spending a few weeks in winter at the well-known mineral baths which are found all over the country, and of which there are more than 400 well-known ones. We give hereunder a list of the best known ones:—

Hokkai-dō	{	Yunokawa	2½ m. from Hakodate
		Yamada	17 m. by <i>hasha</i> from Sapporo.
		Noboribetsu	4.4 m. from Noboribetsu Station.
On the N.E. Railway	{	Shiwo-bara	light railway from Nishi-nasuno Station
		Higashi-yamaizaka	2 m. from Wakamatsu Station.
		Asamushi	5 m. (light railway or automobile) from Fukushima.
On the Ō-u Railway	{	Asamushi	near Asamushi Station.
		Onogawa	5 m. from Yonezawa Station.
		Akayu	near Akayu Station.
On the Ō-u Railway	{	Kamino-yama	near Kamino-yama Station.
		Ikari-ga-seki	near Ikari-ga-seki Station.
		Owani	near Owani Station.
On the Ueno-Niigata Railway	{	Ikao	Electric tramway from Machibashi (14.6 m), or from Takasaki. (17 m)
		Kusatsu	22 m. from Kutsukake Station.
		Isobe	near Isobe Station.
On the Chū-ō (Central) Railway	{	Akakura	3.7 m. from Taguchi Station.
		Kami-suwa	near Kami-suwa Station.
		Shimo-suwa	near Shimo-suwa Station.
On the Tōkaidō Railway	{	Hakone (Fumoto)	7.3 m. (electric tramway) from Kōzu Station.
		Yugawara	14.6 m. (electric tramway and light railway) from Kōzu
		Atami	5 m. further on (light railway) from Yugawara, or steamer from Kōzu.
On the Hokuriku Railway	{	Itō	steamer from Atami hot springs or from Kōzu
		Ashiwara	near Ashiwara Station.
		Yamanaka	7 m. (<i>hasha</i>) from Daishōji Station.
On the Fukuchiyama Railway	{	Yamashiro	2½ m. (<i>hasha</i>) from Iburibashi Station.
		Awazu	2 m. (<i>hasha</i>) from Awazu Station.
		Wakura	6 m. from Nanao Station.
On the Fukuchiyama Railway	{	Takarazuka	near Takarazuka Station.
		Arima	5 m. from Sanda Station.

On the San-yō Railway	Yuda	... ..	5½ m. (light railway) from Ogōri Station.
Shikoku	Dōgo	... ..	near Matsuyama.
	Kinosaki	... ..	near Kinosaki Station.
	Yumura	... ..	5.0 m. from Hamasaka.
On the San-in Line	Iwai	... ..	2½ m. from Iwami Station.
	Hamamura	... ..	near Hamamura Station.
	Tōgō...	... ..	near Matsuzaki Station.
	Tamatsukuri	... ..	1 m. from Yumachi Station.
	Beppu	... ..	near Beppu Station.
	Funagoya	... ..	2 m. from Hainuzuka Station.
	Yamaga	... ..	9.8 m. from Ueki Station.
On the Kyūshū Rail- way	Hinagu	... ..	5 m. from Yatsushiro Station.
	Kirishima	... ..	9.8 m. from Makizono Station.
	Take-o	... ..	near Take-o Station.
	Ureshino	... ..	8½ m. from Take-o Station.
	Unzen-dake	... ..	20 m. (partly by light railway) from Isahaya Station.

V. Hotels, Inns, Restaurants, and Tobacco.

In Tōkyō, Yokohama, Kyōto, Ōsaka, Kōbe, and Nagasaki there are properly equipped hotels, the larger ones in Tōkyō, Yokohama, and Kyōto accommodating more than 100 persons. At Shimono-seki and Tsuruga are also hotels intended for the convenience of Europe-Asia trans-continental travellers. So also at Nikkō, Nara, Miyanoshita, Miyajima, Matsushima, and Karuizawa (open during the summer only) are found smaller but quite comfortable hotels. But outside the places above named, there are only Japanese inns, or at best a semi-European hotel. In those places where there are no hotels, the traveller is advised to go to a first-class Japanese inn, where he will find things nice and clean, though in a style he is not quite accustomed to. The stranger will occasionally come across an inn calling itself a hotel (pronounced *hoteru*); but it will turn out on examination that it is merely the name that has been adopted and not the reality,—at best such a house is only quasi-European in equipment (at Nagoya, Shizuoka, Toyama, Sendai, and Hakodate there are such semi-European hotels). But even in a regular Japanese inn some simple European dishes may usually be obtained, owing to the penetration of European influence; chairs and tables are also generally available.

(A) **Hotels.** The well-known first-class hotels will be found tolerably complete in their equipment and as good as any of their class out of Europe or America. These first-class ones are few in number and found only in Tōkyō, Yokohama, Kyōto, or Kōbe. It should be remembered, however, that among the smaller hotels there are some really comfortable ones. The hotels generally charge either according to the American or European plan, the tariff being as a rule as follows:—

	American Plan charge per day.	Room,	European Plan. breakfast, luncheon, dinner.		
1st class Hotels	¥7-10	3-6	1.00	1.50	2.00
2nd class Hotels	¥5-8	2-4	0.75	1.00	1.50

In the first-class hotels, and also in some of the smaller ones, there are special suites of rooms, consisting of a bed-room (with connecting bath-room) and a reception room; these cost more. There are also found in these hotels a bar, a billiard-room, a barber's shop, and other conveniences.

At the hotel the traveller may secure the services of a guide (concerning whose qualifications and wages see pp. XXII & I Vol. III), or a servant who knows a little English, at ¥1.50 to ¥2.00 a day (besides his travelling expenses), or one who knows no English, at about ¥1.00 a day.

(B) *Inns (Ryokwan)*. The best class of Japanese inns—*Ittō-Ryokwan*—are conducted in a most luxurious fashion, according of course to Japanese habits and customs. It is the universal custom with the inns to charge *per diem* for a room or suite of rooms and two meals (evening meal and breakfast); the midday meal being always charged for extra, and never served unless ordered. The ordinary charge *per diem* is between ¥1.00 and ¥3.00, and the special (two or more rooms) ¥3.00 to ¥5.00, the midday meal costing between 50 *sen* and ¥1.50. European travellers are generally supposed to require the best rooms and are accordingly charged the highest rate. The charge includes firing, lighting, attendance, bath, and tea and cake; only liquors or food ordered in addition to the meals supplied being charged for in addition. But it is usual on leaving the inn to make a present of money, called *chadai*, or 'tea-money,' to the house and a tip to the attendants. With Japanese travellers there is a great variation in the amount of *chadai* bestowed, some making extravagant presents to show their pride of rank or wealth. But foreign travellers are not expected to give much *chadai*; about one half the amount of the regular charge made by the inn would perhaps be the proper amount of *chadai* to be given, and one half of the amount of *chadai* as a tip to the attendant or attendants (usually maid-servants). When there is more than one attendant, the present is divided among them. This question of *chadai* is a very vexing one to Japanese travellers, and it must be even more so to strangers. There are, however, here and there a few good inns, which by way of reform make it a rule not to receive any *chadai*. In these inns, rooms and meals are charged for separately—there being gradations in the price of rooms and the traveller is freed from the question of tea-money. But as mentioned above, these inns are few in number and they are not necessarily first-class ones.

The inns are constructed and furnished on purely Japanese lines (except the semi-European ones, which are in European style). The rooms are generally divided from the verandah by sliding doors covered with translucent paper, while one room is separated from another either by a plastered wall or by heavier sliding doors covered with opaque paper. The entrance to a room is not furnished with a lock, as is the case in European houses. Some rooms, however, are provided with a chest of drawers, with lock and key, where valuable articles may be placed. At well-known inns, Japanese

travellers find it the safest course to entrust money and other valuables to the safe-keeping of the landlord.

The foreign traveller on entering an inn will be obliged to take off his shoes, and on entering the room assigned to him, he will be expected to squat on a small, square silk-covered cushion, placed on the mat-covered floor. Of course he may stretch out his legs, though that is contrary to good etiquette. The room, which is generally between 12 ft. square and 12 ft. by 18 ft., contains a low table with writing materials, a large cupboard, with sliding doors, built into the wall, a clothes-rack, *etc.* In the *tokonoma*, an alcove slightly raised from the floor, there always hangs a scroll, on which is either a painting or the handwriting of some famous man, while in front of the scroll stands a vase containing flowers. Meals are served on tiny lacquered tables called *ozen*; the bath is generally ready before supper. At night the bed is laid out on the floor. The bedding consists of two layers of oblong quilts, which are generally covered with a clean white sheet. Over these mattress-quilts is laid a cover, much wider and longer, also consisting of one, two, or three quilts according to the season. These quilts are generally made of silk or cotton cloth stuffed with cotton-wool. The pillow is a short, cylindrical bag filled with sawdust or rice-husks and extremely hard and uncomfortable. In summer a large, green mosquito-net is put up, being suspended from the four corners of the room by means of cords.

The heating arrangements are very imperfect; there is no stove in a Japanese room, but only a brazier containing some charcoal embers partially embedded in ashes. Ventilation is pretty well effected by means of the easily moved sliding doors; these paper doors moreover, on account of the porousness of the paper, also aid in the change of air. But foreigners, who are accustomed to open windows and plenty of fresh air in their bedrooms at night, will find it a great hardship when all the *amado*, or sliding wooden doors outside the verandah, are shut up in the evening. The whole inn is sealed up in this way, and as there are no windows at all, the atmosphere of such a place on a summer night is perfectly stifling, rendering sleep almost an impossibility to any who are not to the manner born. In all cities and towns of consequence, the inns are lighted by means of electricity or gas, and only in out of the way places by kerosene lamps.

(C) *Restaurants.* There are European restaurants in Tōkyo, Yokohama, and other large towns throughout the country; the cooking in these restaurants, though there are marked exceptions, is at best only indifferent. Travellers are therefore advised to resort to some hotel of standing for really good meals. But when busy sight-seeing or otherwise, they will never fail to find in all large towns a foreign restaurant where they may satisfy their hunger with a dish or two of European food.

Japanese Restaurants, called *Ryōri-ya*, are found throughout the country, even in the small towns of the interior. But really

good restaurants, noted for their good cuisine, are found only in large cities. The restaurants are of two kinds,—those in which dishes are served *à la carte*, and others where a regular succession of dishes is served according to a menu. The latter class of restaurant is as a rule regarded as more respectable than the former, though there are houses among the former class which are noted for an exceptionally good cuisine. The Japanese dinner is of two kinds,—the ceremonial and the *kaiseki style*. The ceremonial dinner is more elaborate than palatable and is chosen on a special occasion, such as a wedding. Ordinarily when friends gather together to have a good time, the *kaiseki* meal is served. The *kaiseki* dinner may be simple or elaborate; the simplest kind consisting of a soup and three other courses, besides rice, cakes, and pickles. The more elaborate meal would consist of three kinds of soup and ten or more other courses. The cost varies with the style of dinner, as well as with the reputation of the establishment, but as a rule a simple *kaiseki* meal would cost ¥2.00 to 3.00 and a more elaborate one from ¥5.00 to 10.00 for each person; all drinks being extra. Maid-servants (*nakai*), belonging to the restaurant, wait at the banquet, and, if desired, *geisha* girls are engaged to assist in the merriment.

Cha-mise, or tea-houses, are rest-houses found near railway stations, on highways at more or less regular intervals, or at popular resorts during the flower seasons. These places are restaurants of a primitive kind, where simple dishes may be ordered. For a short rest, 10 to 20 *sen* of *chadai* will be quite sufficient, and whatever is ordered in the way of food or drinks will be charged for at a moderate price.

(D) **Tobacco**, or *tabako* as the Japanese call it, was introduced into this country by Portuguese traders in the latter half of the 16th century. The seeds brought over from Manila, Luzon, were first sowed at Sakura-no-baba, Nagasaki, and at Ibusuki, Satsuma Province. Though tobacco may be grown at almost all places in Japan, the most famous leaves have hitherto been obtained at Kokubu (Satsuma Province), Kumoi (Hitachi Province), and Hadano (Sagami Province). There are also fine tobacco-growing lands in Taiwan and Chōsen. The natives of the former call tobacco *houng-si* (or 'smoking thread'), and among the Koreans it is known by the name of *tanbe* (evidently a corruption of tobacco).

The manufacture and sale of tobacco is a government monopoly in Japan. The Monopoly Bureau regulates the cultivation and purchases of all leaf-tobacco—the annual output throughout the Empire amounting to some 9,059,000 kwan (1 kwan = about 8.3 lb.) The leaf-tobacco is made up into cut-tobaccos and cigarettes of various qualities (no cigars are manufactured) at different tobacco factories under the Bureau.

The imported tobaccos consist mainly of Manila cigars (¥13.00–¥19.00 per 100), German Havana cigars (about ¥5.50 per 25, or ¥19.00–¥22.00 per 100), Egyptian cigarettes (about ¥4.00 per 100),

and English cigarettes (of the Three Castles brand). The most popular cut-tobacco is imported from England.

Tobacco Shops in Tōkyō: Chiba-shōten (*Ginza Ichōme*), Shuttō-shōten (*Ginza Shichōme*), Hizen-ya (*Takegawa-chō*), Kikusui (*Owari-chō Nichōme*), Meidi-ya Shiten (*Owari-chō Nichōme*), etc.,—these keep a stock of foreign tobaccos and are largely patronized by foreigners.

A high duty of 250% *ad valorem* is imposed on imported tobaccos. Not more than 50 cigars, not more than 100 cigarettes, and not more than 30 *momme* of cut-tobacco, chewing tobacco, or snuff (1 *momme* = 2.12 drams) are permitted to be taken into the country free of duty.

VI. Currency, Weights and Measures, and Travelling Expenses.

(A) *Currency.* The Japanese currency is on the gold standard basis, with ¥1.00 (containing 2 *fun* of pure gold) as unit. The exchange value of the *yen* in foreign money is as follows:—

¥1.00 = English 2 s (more accurately 2 s 0 $\frac{5}{8}$ d) = American 50 cents (more accurately 49.8 cents) = French 2.58 fr. = German 2.09 *u.* = Russian 97 kopek.

The market rate of exchange constantly undergoes slight fluctuations, in accordance with changes in the rate of foreign exchange. The exchange rate followed in making out postal money-orders is notified from time to time in the Official Gazette or at the post-office.

Kinds of Currency. The gold coins are of the three denominations of ¥5, 10, and 20 pieces. These are, however, little used in ordinary transactions; the convertible notes of the *Bank of Japan* being almost exclusively used in place of gold coins. For smaller transactions, the subsidiary silver, nickel, and copper coins are current; silver pieces being legal tender up to the sum of ¥10.00, and nickel and copper pieces up to ¥1.00.

The subsidiary coins are all fractions of ¥1.00; the *yen* being made up of 100 *sen*, and 1 *sen* of 10 *rin*. These coins consist of the silver pieces of 50 *sen*, 20 *sen*, and 10 *sen*; of the nickel piece of 5 *sen*; and of the copper pieces of 2 *sen*, 1 *sen*, and 5 *rin* ($\frac{1}{2}$ *sen*). These subsidiary coins, calculated on the basis of 1 *yen* = 2 s (or 50 cents), have the following equivalents in British and American currency:

50 *sen* = 1 s. (or 25 cents); 20 *sen* = 4 $\frac{1}{2}$ d (or 10 cents); 10 *sen* = 2 $\frac{1}{2}$ d (or 5 cents); 5 *sen* = 1 $\frac{1}{2}$ d (or 2 $\frac{1}{2}$ cents); 2 *sen* = $\frac{1}{2}$ d (or 1 cent); 1 *sen* = $\frac{1}{4}$ d (or $\frac{1}{2}$ cent).

(B) Measures and Weights.

Linear Measure. The distances on railways are measured by the English statute mile and on sea by the nautical mile. In military surveys the metre measure is used. But ordinarily the distances are measured universally by *ri*, *chō*, and *ken*; 1 *ri* being equal to 36 *chō*, one *chō* to 60 *ken*, 1 *ken* to 6 *shaku*, and 1 *shaku* (*kane-jaku*) to

.994 foot (roughly equal to 1 foot). The following are the foreign equivalents of Japanese linear measures :—

1 *ri* = 2.44 statute miles or 3.93 km. (roughly 2.5 m.)

1 *chō* = 358 ft. or 108 metres (roughly .07 m.)

1 *ken* = 5.96 ft. or 1.8 metre (roughly 6 ft.)

The Japanese equivalents of the mile and the metre are as follows :—

1 statute mile = 14 *chō* 45 *ken*, or roughly $\frac{5}{12}$ *ri*.

1 kilometre = 9 *chō* 10 *ken*, or roughly $\frac{1}{4}$ *ri*.

Equivalent of Japanese *ri* and *chō* in English miles.

<i>ri</i>	m.	<i>ri</i>	m.	<i>chō</i>	m.	<i>chō</i>	m.	<i>chō</i>	m.	<i>chō</i>	m.
1	2.44	10	24.40	1	0.07	10	0.68	19	1.29	28	1.90
2	4.88	11	26.84	2	0.14	11	0.75	20	1.36	29	1.97
3	7.32	12	29.28	3	0.20	12	0.81	21	1.42	30	2.03
4	9.76	13	31.72	4	0.27	13	0.88	22	1.49	31	2.10
5	12.20	14	34.16	5	0.34	14	0.95	23	1.56	32	2.17
6	14.64	15	36.60	6	0.41	15	1.02	24	1.63	33	2.24
7	17.08	16	39.04	7	0.47	16	1.08	25	1.69	34	2.30
8	19.52	17	41.49	8	0.54	17	1.15	26	1.76	35	2.37
9	21.95	18	43.93	9	0.61	18	1.22	27	1.83	36	2.44

Carpenter's Measure—popularly known as *Kane-jaku*: 1 *shaku* = 10 *sun* and 1 *sun* = 10 *bu*; 6 *shaku* = 1 *ken*; 10 *shaku* = 1 *jō*.

English equivalents: 1 *shaku* = 11.93 inches (roughly 1 ft.), and 1 *sun* = 1.19 inch (roughly 1.2 in.). Japanese equivalents for the metre and the yard: 1 metre = $3\frac{1}{3}$ *shaku* and 1 yard = 3.017 *shaku* (roughly 3 *shaku*).

Cloth Measure—popularly known as *Kujira-jaku*: 1 *shaku* = 10 *sun* and 1 *sun* = 10 *bu*; 1 *kujira-jaku* = $1\frac{1}{4}$ *kane-jaku*; 10 *shaku* = 1 *jō*.

This measure is used universally for Japanese woven stuffs (imported foreign cloth being generally measured by yards).

Japanese woven stuffs (clothing) are generally 9 *sun* to 1 *shaku* in width and 2 *jō* 8 *shaku* long; this piece is known as 1 *tan*, while twice the amount goes by the name of 1 *hiki*. One *tan* of cloth is sufficient to make one *kimono* for an ordinary Japanese. Crape (*chirimen*) and *hakubai* are sometimes done up in a different length; while women's *obi* (sashes) are as a rule either 1.8 *shaku* or 3.6 *shaku* wide, and 11 *shaku* long.

Surface Measures: the unit of surface measure is 1 *tsubo*, which is 6 ft. square or 1 *ken* square (roughly equal to 4 sq. yards).

1 acre = 1,224 *tsubo*; and 1 sq. *ri* = roughly 6 sq. miles.

Buildings and building lots are universally measured by the *tsubo*, but cultivated lands are differently measured, *viz.* as follows :—

1 *bu* = 1 *tsubo*; 30 *bu* = 1 *se*; 10 *se* = 1 *tan* (= roughly $\frac{1}{4}$ acre); 10 *tan* = 1 *chō* (= roughly $2\frac{1}{2}$ acres). The *chō* is the largest surface measure in the case of fields and farm lands.

Measure of Capacity: 10 *gō* = 1 *shō* (= roughly $1\frac{1}{4}$ quarts =

$\frac{3}{5}$ gallon = $\frac{1}{2}$ peck); 10 *shō* = 1 *to* (=roughly 2 pecks = 4 gallons; = $\frac{1}{2}$ bushel); 10 *to* = 1 *koku* (=4.96 English bushels = 5.11 American bushels = roughly 5 bushels).

Weights: Drugs and chemicals are generally measured by the gramme, ounce, and pound; goods and cargoes (on railways and steamships) by the ton (=2,222 lb.). But *momme*, *kin*, and *kwan*—the old Japanese measures of weight—are generally used in ordinary transactions: 1,000 *momme* = 1 *kwan*. 1 *momme* = 10 *fun* (=2.11 English drams); 10 *momme* = roughly $1\frac{1}{4}$ English ounces; 1 *kwan* (=1,000 *momme*) = $6\frac{1}{4}$ *kin* = $8\frac{1}{4}$ English lbs; 1 *kin* (160 *momme*) = $1\frac{1}{3}$ English lb; 1 lb. = roughly 120 *momme* (or $\frac{3}{4}$ *kin*).

(C) *Travelling Expenses.* Taking into consideration the various items of expenditure, such as charges for hotels (or inns), railway fares, jinrikisha, (or carriages), and guides, perhaps from ¥15.00 to ¥20.00 (30 to 40 shillings) *per* day would be on an average sufficient to cover all necessary expenses. Any purchases made will fall outside this estimate. Travellers will find it to their convenience to be provided before they enter Japan with some Japanese currency. Foreign money, bank-notes, or circular notes can be exchanged for Japanese currency at Tōkyō, Yokohama, Kōbe, or Nagasaki, but not in the towns of the interior. Those provided with letters of credit on the Yokohama Specie Bank will be able to draw money at some banks in the interior, provided proper notification is sent previously to those banks.

VII. Public Holidays and Festivals.

(A) The Custom-House and other public offices, as well as banks and large firms, close on Sundays (Government offices and schools also close on Sundays and Saturday afternoons), and on the following *festival days*:—

Jan. 1.	Shinhō-hai } New Year	Aug. 31.	Tenchō-setsu ... Emperor's Birthday.
„ 3.	Genshi-sai } Holidays	Sept. 23.	Shūki-kōrei-sai Autumn Equinox Festival.
„ 5.	Shin-nen-enkwa	Oct. 17.	Kan-name-sai . . . Harvest Thanksgiving to the Deities of Ise.
Feb. 11.	Kigen-setsu Accession of Jimmu-Tennō (660 B C.)	„ 30.	Tenchō-setsu-shikujitsu ... Celebration Day of the Emperor's Birthday.
Mar. 20.	Shunki-kōrei-sai Spring Equinox Festival.	Nov. 23.	Nii-name-sai Second Harvest Festival.
Apr. 3.	Jimmu-Tennō-sai ... Death of Jimmu-Tennō.		
July 30.	Meiji-Tennō-sai Death of Meiji-Tennō.		

Exceptions: In most of the mills and factories the work is suspended on the 1st and 15th of each month instead of on Sundays; and among festivals, only the New Year holidays (1, 2, and 3 Jan.), the Kigen-setsu (11 Feb.), and the Tenchō-setsu (31 Aug.) are observed.

It is needless to say that on the railways, and in post, telegraph, and telephone offices, the services are kept up on every day of the year,—with the exception of postal money-order business, which is not transacted on holiday afternoon. All stores and shops are

kept open every day of the year, except on the New Year holidays, and 1 and 15 July. No Sundays are observed.

Special Holidays and Vacations. (a) *New Year Holidays according to Lunar Calendar.* In country districts the New Year Holidays for three days are also observed according to the old lunar calendar, —those days coming on generally in the first half of February. Travellers if they happen to be on unbeaten tracks on those days, may find it difficult to hire *jinrikisha* or to procure coolies.

The Empress's Birthday (25 June) is generally observed as a holiday in girls' schools and by ladies' associations of various kinds.

Summer Vacations. Nearly all schools are closed during summer between 1 July and 10 September. The Government officials take holidays during summer by turns, and the offices are closed on week days in the afternoon. The officials of foreign embassies and legations generally go off to summer resorts, though of course the offices are not closed. **Winter Vacations.** In schools the work is discontinued between 20–25 December and 7 or 8 January. **Christmas Day** is observed as a holiday by all foreign banks and stores, and also by Japanese Christians. The Government offices close to business on 28 December and re-open after the New Year holidays. **Go-sekku**, or 'Five Season Offerings.' These are popular family fête days: the *Wakana*, or 'Early Herb Fête,' on 7 January; the *Momo-no-sekku*, or 'Peach Fête,' on 3 March; the *Shōbu-no-sekku*, or 'Iris Fête,' on 5 May; the *Tanabata*, or 'Stars Festival,' on 7 July; and the *Kuri-no-sekku*, or 'Chestnut Fête,' on 9 September. These fête days, now observed according to the modern calendar, come about a month before the seasons for which they were intended, as originally observed according to the lunar calendar. In country districts, therefore, these fêtes are still observed according to the lunar calendar. On the whole these popular festivals have largely gone out of fashion, a few among them, however, still just keep their hold on the affections of the people. Such are the Peach Fête, the Iris Fête, and the Stars Festival.

The *Peach Fête* is popularly known as *Hina-Matsuri*, or the 'Feast of the Dolls,' which is a great day for the daughters of the house. The dolls represent the Emperor and Empress in their old-time costume, and beside them flowering peach and cherry twigs are arranged in vases. In front of them are placed tiny household utensils and eatables (*Aka-meshi*, or rice and red beans boiled together, cakes, and *shiro-zake*, a kind of sweet sake). The offerings are afterwards removed and eaten by those present, among those invited being many little guests (friends of the daughter or daughters of the house).

For a week or two before this festival, certain streets containing shops which stock the dolls and accessory utensils or confectionery, present a gay appearance, e. g. *Jikken-dana*, Nihombashi-ku, Tōkyō, and between *Higashi-no-tōin* and *Otabi-chō*, Shijō-dōri, Kyōto.

The *Shōbu-no-sekku*, or Iris Fête, also called *Tango-no-sekku*, is a great day for the little boys of the family. In ancient families,

old armour or swords, worn in battle by one of the remote ancestors, are taken out and set in a place of honour; sometimes also warrior-dolls are displayed, and iris flowers and *yomogi* (wormwood) are arranged in a vase; while outside the house there will be seen a tall post, from the top of which fly one or more big carp made of cloth or paper, in imitation of the fish that swims against the strong current and even surmounts cascades, and as an inspiration to the sturdy youth to overcome all difficulties and obstacles encountered in the stream of life. The *chimaki* and *kashiwa-mochi* (dumplings made of rice—the former kind wrapped in iris leaves and the latter in oak leaves) are special eatables prepared on the occasion and eaten with avidity by boys. On this day iris leaves are generally steeped in the bath water and impart to it their peculiar fragrance.

Both on 3 March and 5 May, the feast is made a function of special importance in the first year of the first-born child.

The *Tanabata-Matsuri*, sometimes called the *Hoshi-Matsuri* (Stars Festival), originally fixed for the night of the 7th day of the 7th month (Lunar Calendar), when the Milky Way first begins to be visible (now usually observed on 7th July). A bamboo-tree is set up in the garden, and on its innumerable branches are hung pieces of coloured paper on which are written poems suited to the occasion. The bamboo is also adorned with long, narrow strips of silver and gilt paper. Offerings of melons, peaches, pears, and cakes are made to the stars. The festival owes its inception to the belief, originating in China, that on this night every year the two stars *Kengyū* and *Shokujo* meet. *Shokujo* is a weaving-girl, and the festival is in a sense a fête celebrated in honour of culture and handicraft.

(B) *Local Festivals*. The tutelary deity of a village or of a district, called either *Uji-gami* or *Ubusuna-gami*, is found everywhere in Japan, and the annual festival in his honour takes place in one of the three seasons of spring, summer, and autumn. In the case of the more important of these shrines (Shintō), a great procession of believers parades the streets, carrying or drawing a shrine-car of the deity, and the *dashi* or procession-cars, on which an orchestra and a dancing party are sometimes seated. The best known of these annual festivals are: *Kanda-Myōjin-Matsuri* (13-17 May) and *Sannō-Matsuri* (15-17 June) of Tōkyō (these two festivals take place alternately, each once in two years); *Aoi-Matsuri*, also called *Kamo-Matsuri* (15 May); *Inari-Matsuri* (in April and May); *Gion-Matsuri* (17 and 24 July) of Kyōto; *Tenjin-Matsuri*, also called *Temma-sai* (25 July); *Sumiyoshi-Matsuri* (1 Aug.) of Ōsaka. For a fuller description the reader is referred to the account of each individual festival in the present volume.

VIII. Language and Interpreters.

All over the Japanese Empire, more especially throughout Japan Proper, a uniform spoken language prevails, particularly in a form known as the Tōkyō dialect. In the time of feudalism there prevailed a great diversity of dialects, so that common people in the

N. could scarcely make themselves understood by those in the S. But with increased facilities of communication and the spread of education, these sharp distinctions of dialect have become obliterated, and the spoken language prevailing in Tōkyō is regarded as the model throughout the Empire. Of foreign languages English is the most largely known. It is taught in all the middle grade schools—both for boys and girls—throughout the country; it is also taught in many of the higher elementary schools. There are of course a great many more people who can read English than can speak it. On the railways there will always be found one or two guards in each train who speak English.

Guides. Travellers unacquainted with the Japanese language will have to depend on guides or interpreters. These may be secured at any hotel in ports like Nagasaki, Shimonoseki, Kōbe, and Yokohama, as well as in Kyōto, Nara, Tōkyō, and Nikkō. These guides are all licensed, after passing an examination in English, and as a rule will be found quite reliable.

The Japan Tourist Bureau is an association organized to furnish various facilities to foreign visitors and to supply them with all necessary information as to travelling. (sec P. LXXVI, Vol. I.)

Japanese Language.

It is generally believed by scholars that the Japanese language belongs to the Tungus group of the Ural-Altaic family; though there have been different opinions propounded, namely that the Japanese language is allied to the Aryan or to the Semitic. It is fairly well agreed that the language is still in the agglutinative stage.

In modern Japanese, the written language is quite distinct from the spoken, though there is a marked tendency for them to become alike. The difference between the two consists as a rule in the different endings of verbs and sentences. The formal written language is chiefly used in official documents, books, journals, and newspapers; but novels are written largely in the colloquial language, so are some of the printed popular lectures by scholars. Here in trying to give an elementary idea of the Japanese language, we will confine ourselves chiefly to its spoken form. The standard spoken language of Japan is, as already said, the Tōkyō dialect. The Education Department has adopted the language spoken by the citizens of Tōkyō as a model in trying to unify the spoken language of the country. Japanese is the mother tongue of 50,000,000 of the Mikado's subjects; the natives of Chōsen and of Taiwan, who number something like 16,000,000, speak their own native languages.

Letters and Pronunciation. In writing, the Japanese use syllabic signs (of two different styles, *kata-kana* and *hira-gana*), mixed with Chinese ideographs as main words. Here we will dispense with these signs, transliterating them into Roman letters. In transliterating we follow the system adopted by the '*Rōmaji Kwaï*,' or Romanization Society, according to which the consonants are

pronounced nearly like those in English and the vowels have only one sound each, as follows:—

a—as in *pass* i—as in *pin* u—as in *bull*
e—as in *met* o—as in *obey*

The Japanese syllabic signs or *kana* consist of the following fifty sounds, which together with certain sonants, surds, and *yō-on*, are sufficient to express all the sounds in the Japanese language.

Table of the Fifty Sounds.

a	i	u	e	o
ka	ki	ku	ke	ko
sa	<i>shi</i>	su	se	so
ta	<i>chi</i>	<i>tsu</i>	te	to
na	ni	nu	ne	no
ha	hi	<i>fu</i>	he	ho
ma	mi	mu	me	mo
ya	(y)	yu	ye	yo
ra	ri	ru	re	ro
wa	wi	(wu)	we	wo

In the Table, *shi*, *chi*, *tsu*, *fu* are probably corruptions of the original *si*, *ti*, *tu*, *hu*; (y) and (wu) are almost identical in ordinary cases with *i* and *u*.

The sonants and surds are as follows:

ga	gi.	gu	ge	go
za	zi	zu	ze	zo
da	ji	dzu	de	do
ba	bi	bu	be	bo
pa	pi	pu	pe	po

"g" has a sound like *ng* when in the middle of a word, as in *singer*, *hanger*; *vis.* Nagasaki, Nagoya, Tōgō (Admiral).

The *Yō-on* are sounds mostly found connected with words derived from Chinese ideographs, produced by the combinations of two or more symbols of the *Kana*. The chief sounds of *Yō-on* are as follows:

Kya	Kyu	Kyo	...	*gya	gyu	gyo
(<i>Kiya</i>)	(<i>Kiyu</i>)	(<i>Kiyo</i>)		(<i>gya</i>)	(<i>gyu</i>)	(<i>gyo</i>)
cha	chu	cho	.....	ja	ju	jo
(<i>chia</i>)	(<i>chiu</i>)	(<i>chio</i>)		(<i>jiu</i>)	(<i>jiu</i>)	(<i>jio</i>)
hya	hyu	hyo	...	bya	byu	byo
(<i>hiya</i>)	(<i>hiyu</i>)	(<i>hiyo</i>)		(<i>biya</i>)	(<i>biyu</i>)	(<i>biyo</i>)
				pya	pyu	pyo
				(<i>piya</i>)	(<i>piyu</i>)	(<i>piyo</i>)
mya	myu	myo	.....	nya	nyu	nyo
(<i>miya</i>)	(<i>miyu</i>)	(<i>miyo</i>)		(<i>niya</i>)	(<i>niyu</i>)	(<i>niyo</i>)
rya	ryu	ryo				
(<i>riya</i>)	(<i>riyu</i>)	(<i>riyo</i>)				

* When occurring in the middle of words these are pronounced like *ngya*, *ngyu*, *ngyo*.

In *diphthongs* each vowel keeps its original sound, as follows :

ai as in the English word 'try'; **au** as in the English word 'mouth'; **ei** as in the English word 'pay.'

Accent. There is scarcely any accent in Japanese. According to Mr. Chamberlain, "there is a very slight tonic accent, which varies from province to province." Thus for example Yokohama or Fujiyama should never be pronounced with an accent on the third syllable as is sometimes done, (Yokoha'ma, Fujiya'ma), but the words should be pronounced in an even tone, as if there were no accent at all.

It should be remembered that among many words containing either *o* or *u*, the shortness or the length of pronunciation of these vowels makes a very great difference in the meaning of those words: for instance,—*odori* (dancing), *ōdōri* (main street); *kuri* (chestnut), *kūri* (abstract reason); further, to quote Prof. Chamberlain's well-known example—*Otori nasai* means 'Please take this,' while *Ōtōri nasai* means 'Please come in.'

Order of words in a sentence. In the Japanese language the genitive precedes the nominative, the adjective generally its noun, the noun its preposition (hence called the postposition), the explanatory or dependent clauses, their principal clause, and the chief verb is found at the end.

Example :

'Please shut the door' is in Japanese *To* (door) *wo oshime* (shut) *kudasai* (please).

'Beautiful flowers' is in Japanese *kireina* (beautiful) *hana* (flowers).

In Japanese the prepositions follow the noun: hence are more properly called *postpositions*. These postpositions, called *te-ni-o-ha*, are not independent words, but merely auxiliary particles, by which the case of the nouns or pronouns is determined according to the particular particles suffixed to them.

Nouns have no inflection for number, e.g. *musuko* (boy or boys), *musume* (girl or girls). When wishing to show number, however, one may suffix *ra*, *tachi*, *gata*, or *domo*; thus *musuko-ra*, *musuko-tachi*, *musuko-domo*,—all meaning 'boys.' But the plural distinction is generally not made, being understood from the context. In the case of *pronouns*, however, the distinction in number is more strictly indicated: viz.

watakushi (I)—*watakushi-domo* (we); *anata* (thou)—*anata-gata* (you); *kare* (he)—*kare-ra* (they).

The personal pronouns are very often omitted, being left to be inferred from the context.

Verbs. The Japanese verb has no person or number. Its tense and mood are expressed by changes of the final vowel or by auxiliary suffixes. We will give as an example of its conjugation the verb *motsu*, which means 'to have,' (the honorific forms being indicated by parentheses).

<i>motsu</i> (to have)	Affirmative	Present.....	<i>motsu</i> (<i>mochimashu</i>)
		Future	<i>motsu</i> (<i>mochimashō</i>)
		Past	<i>motta</i> (<i>mochimashita</i>)
	Negative	Present.....	<i>motanu</i> (<i>mochimasenu</i>)
		Future	<i>motanai</i> (<i>mochimasunai</i>)
		Past	<i>motanakatta</i> (<i>mochimasenanda</i>)
	Imperative		<i>mole</i> (<i>omochinasai</i>)
	Gerund		<i>motte</i>
	Conditional	Present	<i>motsu-nara</i> (<i>omochi-nara</i>)
		Past	<i>mottara</i> (<i>omochi-deshitara</i>)
	Conjectural	Present	<i>motsudarō</i> (<i>omochi-deshō</i>)
		Past	<i>mottarō</i> (<i>omochi-deshitarō</i>)

Inflections of Verbs. The changes which Japanese verbs undergo through inflection may be divided into three classes: (1) the verbs which do not undergo any change in the root, but merely at the termination by the addition of certain sounds; (2) those which undergo change in a vowel forming part of the root; (3) those which undergo change in the last sound of the root.

(1st class). Verbs which undergo change in the syllable suffixed to the root:

	Aff. Present	Neg. Present	Future	Past	Gerund	Imp.
(1) <i>i</i> (<i>ru</i>) (to shoot an arrow) (Hon. <i>imasu</i>)	<i>inai</i> or <i>iranu</i> (Hon. <i>imasenu</i>)	<i>iyō</i> (Hon. <i>imashō</i>)	<i>ita</i> (Hon. <i>imashita</i>)	<i>ite</i> (Hon. <i>itamae</i> or <i>oinasai</i>)		
(2) <i>ki</i> (<i>ru</i>) (to put on clothing) (Hon. <i>kinasu</i>)	<i>kinai</i> or <i>kinu</i> (Hon. <i>kinasenu</i>)	<i>kiyō</i> (Hon. <i>kimashō</i>)	<i>kita</i> (Hon. <i>kimashita</i>)	<i>kite</i> (Hon. <i>kitamae</i> or <i>okinasai</i>)		
(3) <i>ni</i> (<i>ru</i>) (to resemble) (Hon. <i>nimasu</i>)	<i>ninai</i> or <i>ninu</i> (Hon. <i>nimasenu</i>)	<i>niyō</i> (Hon. <i>nimashō</i>)	<i>nita</i> (Hon. <i>nimashita</i>)	<i>nite</i> (Hon. <i>nitamae</i> or <i>oninasai</i>)		
(4) <i>mi</i> (<i>ru</i>) (to see) (Hon. <i>mimasu</i>)	<i>minai</i> or <i>minu</i> (Hon. <i>minasenu</i>)	<i>miyō</i> (Hon. <i>minashō</i>)	<i>mita</i> (Hon. <i>minashita</i>)	<i>mite</i> (Hon. <i>mitamae</i> or <i>ominasai</i>)		
(5) <i>e</i> (<i>ru</i>) (to get) (Hon. <i>emasu</i>)	<i>enai</i> or <i>enu</i> (Hon. <i>emasenu</i>)	<i>eyō</i> (Hon. <i>emashō</i>)	<i>eta</i> (Hon. <i>emashita</i>)	<i>ete</i> (Hon. <i>etamae</i> or <i>oenasai</i>)		
(6) <i>ne</i> (<i>ru</i>) (to sleep) (Hon. <i>neimasu</i>)	<i>nenai</i> or <i>nenu</i> (Hon. <i>neimasenu</i>)	<i>neyō</i> (Hon. <i>nemashō</i>)	<i>netā</i> (Hon. <i>nemashita</i>)	<i>nete</i> (Hon. <i>netamae</i> or <i>onenasai</i>)		
(7) <i>tabe</i> (<i>ru</i>) (to eat) (Hon. <i>tabemasu</i>)	<i>tabenai</i> or <i>tabenu</i> (Hon. <i>tabemasenu</i>)	<i>tabeyō</i> (Hon. <i>tabemashō</i>)	<i>tabeta</i> (Hon. <i>tabemashita</i>)	<i>tabete</i> (Hon. <i>tabetamae</i> or <i>otabenasai</i>)		
(8) <i>okure</i> (<i>ru</i>) (to be late) (Hon. <i>okuremasu</i>)	<i>okurenai</i> or <i>okurenu</i> (Hon. <i>okuremasenu</i>)	<i>okureyō</i> (Hon. <i>okuremashō</i>)	<i>okureta</i> (Hon. <i>okuremashita</i>)	<i>okurete</i> (Hon. <i>okure-tamae</i> or <i>okurenasai</i>)		
(9) <i>iki</i> (<i>ru</i>) (to live) (Hon. <i>ikimasu</i>)	<i>ikinai</i> or <i>ikinu</i> (Hon. <i>ikimasenu</i>)	<i>ikiyō</i> (Hon. <i>ikimashō</i>)	<i>ikita</i> (Hon. <i>ikimashita</i>)	<i>ikite</i> (Hon. <i>ikitamae</i> or <i>oikinasai</i>)		

It should be noted that the negative imperative form is obtained in all cases by suffixing the particle *na* to the root (affirmative present); viz. *miruna* (see not), *kikuna* (hear not), *yūna* (talk not). The same applies to all three classes of verbs mentioned here.

(2nd class). Verbs which undergo change in a vowel forming part of the root:

	Aff. Present	Neg. Present	Future	Past	Gerund	Imp.
(10)	<i>suru</i> (to do) (Hon. <i>shimasu</i>)	<i>senai</i> or <i>senu</i> (Hon. <i>shima-</i> <i>senu</i>)	<i>shiyō</i> (Hon. <i>shimashō</i>)	<i>shita</i> (Hon. <i>shimashita</i>)	<i>shite</i>	<i>sei</i> or <i>seyo</i> (Hon. <i>oshinasai</i>)
(11)	<i>kuru</i> (to come) (Hon. <i>kimasu</i>)	<i>konai</i> or <i>konu</i> (Hon. <i>kimasenu</i>)	<i>koyō</i> (Hon. <i>kimashō</i>)	<i>kita</i> (Hon. <i>kimashita</i>)	<i>kite</i>	<i>koi</i> or <i>kitare</i> (Hon. <i>oidenasare</i> or <i>oidenasai</i>)

(3rd class). Verbs which undergo changes in the last syllable of the root.

	Aff. Present	Neg. Present	Future	Past	Gerund	Imp.
(12)	<i>aruku</i> (to walk) (Hon. <i>aruki-</i> <i>masu</i>)	<i>arukanai</i> or <i>arukanu</i> (Hon. <i>arukimasenu</i>)	<i>arukō</i> (Hon. <i>aruki-</i> <i>marshō</i>)	<i>aruita</i> (Hon. <i>aruki-</i> <i>marshita</i>)	<i>aruki</i>	<i>aruke</i> (Hon. <i>oaruki-</i> <i>nasai</i>)
	<i>saku</i> (to bloom) (Hon. <i>sakimasu</i>)	<i>sakanai</i> or <i>sakanu</i> (Hon. <i>saki-</i> <i>masenu</i>)	<i>sakō</i> (Hon. <i>saki-</i> <i>marshō</i>)	<i>saita</i> (Hon. <i>saki-</i> <i>marshita</i>)	<i>saki</i>	<i>sake</i>
(13)	<i>osu</i> (to push) (Hon. <i>oshimasu</i>)	<i>osanai</i> or <i>osanu</i> (Hon. <i>oshi-</i> <i>masenu</i>)	<i>osō</i> (Hon. <i>oshi-</i> <i>marshō</i>)	<i>oshita</i> (Hon. <i>oshi-</i> <i>marshita</i>)	<i>oshi</i>	<i>ose</i> (Hon. <i>oshinasai</i>)
	<i>itasu</i> (to do) (Hon. <i>itashi-</i> <i>masu</i>)	<i>itanai</i> or <i>itanu</i> (Hon. <i>itashi-</i> <i>masenu</i>)	<i>itasō</i> (Hon. <i>itashi-</i> <i>marshō</i>)	<i>itashita</i> (Hon. <i>itashi-</i> <i>marshita</i>)	<i>itashi</i>	<i>itase</i> (Hon. <i>itashi-</i> <i>nasai</i>)
(14)	<i>tatsu</i> (to stand) (Hon. <i>tachi-</i> <i>masu</i>)	<i>tatanai</i> or <i>tatanu</i> (Hon. <i>tachi-</i> <i>masenu</i>)	<i>tatō</i> (Hon. <i>tachi-</i> <i>marshō</i>)	<i>tatta</i> (Hon. <i>tachi-</i> <i>marshita</i>)	<i>tachi</i>	<i>tate</i> (Hon. <i>otachi-</i> <i>nasai</i>)
	<i>utsu</i> (to strike) (Hon. <i>uchimasu</i>)	<i>utanai</i> or <i>utanu</i> (Hon. <i>uchi-</i> <i>masenu</i>)	<i>utō</i> (Hon. <i>uchi-</i> <i>marshō</i>)	<i>utta</i> (Hon. <i>uchi-</i> <i>marshita</i>)	<i>uchi</i>	<i>ute</i> (Hon. <i>ouchi-</i> <i>nasai</i>)
(15)	<i>yuku</i> (to go) (Hon. <i>yukimasu</i>)	<i>yukanai</i> or <i>yukanu</i> (Hon. <i>yuki-</i> <i>masenu</i>)	<i>yukō</i> (Hon. <i>yuki-</i> <i>marshō</i>)	<i>yuita</i> (Hon. <i>yuki-</i> <i>marshita</i>)	<i>yuki</i>	<i>yuke</i> (Hon. <i>oyuki-</i> <i>nasai</i>)
(16)	<i>au</i> (to meet) (Hon. <i>aimasu</i>)	<i>awanai</i> or <i>awanu</i> (Hon. <i>ai-</i> <i>masenu</i>)	<i>avō</i> (Hon. <i>ai-</i> <i>marshō</i>)	<i>auta</i> (pr. ōta) (Hon. <i>ai-</i> <i>marshita</i>)	<i>ai</i>	<i>aye</i> (Hon. <i>oi-</i> <i>nasai</i>)
(17)	<i>inu</i> (to go back) (Hon. <i>inimasu</i>)	<i>inanai</i> or <i>inanu</i> (Hon. <i>ini-</i> <i>masenu</i>)	<i>inō</i> (Hon. <i>ini-</i> <i>marshō</i>)	<i>inda</i> (Hon. <i>ini-</i> <i>marshita</i>)	<i>ini</i>	<i>ine</i> (Hon. <i>oini-</i> <i>nasai</i>)
(18)	<i>nomu</i> (to drink) (Hon. <i>nomimasu</i>)	<i>nomanai</i> or <i>nomanu</i> (Hon. <i>nomi-</i> <i>masenu</i>)	<i>nomō</i> (Hon. <i>nomi-</i> <i>marshō</i>)	<i>nonda</i> (Hon. <i>nomi-</i> <i>marshita</i>)	<i>nomi</i>	<i>nome</i> (Hon. <i>onomi-</i> <i>nasai</i>)
(19)	<i>aru</i> (to be) (Hon. <i>arimasu</i>)	<i>aranu</i> (Hon. <i>ari-</i> <i>masenu</i>)	<i>arō</i> (Hon. <i>ari-</i> <i>marshō</i>)	<i>atta</i> (Hon. <i>ari-</i> <i>marshita</i>)	<i>ari</i>	<i>are</i> (Hon. <i>oari-</i> <i>nasai</i>)
(20)	<i>naru</i> (to become) (Hon. <i>narimasu</i>)	<i>naranaï</i> or <i>naranu</i> (Hon. <i>nari-</i> <i>masenu</i>)	<i>narō</i> (Hon. <i>nari-</i> <i>marshō</i>)	<i>natta</i> (Hon. <i>nari-</i> <i>marshita</i>)	<i>nari</i>	<i>nare</i> (Hon. <i>onari-</i> <i>nasai</i>)
(21)	<i>oru</i> (to stay) (Hon. <i>orimasu</i>)	<i>oranai</i> or <i>oranu</i> (Hon. <i>ori-</i> <i>masenu</i>)	<i>orō</i> (Hon. <i>ori-</i> <i>marshō</i>)	<i>otta</i> (Hon. <i>ori-</i> <i>marshita</i>)	<i>ori</i>	<i>ore</i> (Hon. <i>oori-</i> <i>nasai</i>)

The negative future forms of the above verbs are obtained by suffixing the particle *mai* to the root in its affirmative Present form: thus *aumai*, *inumai*, *arumai*, etc.

Conditional Forms. The conditional forms of phrases are obtained by suffixing either *nara* or *tara* to the verb: thus, *kinu mo aruku nara*, *boku mo arukō* (If you walk, I will also walk), *Hana ga sai tara*, *mini yukō* (If the trees are in blossom, we will go out to see them). It may be noted that *nara* is used in case of the verb of the future tense and *tara* in that of the past.

Conjectural Forms. The form of a verb expressing conjecture is obtained by suffixing the particle *darō* (abbreviation of *dearō*) or its honorific *deshō* (abbreviation of *dearimashō*); thus, the verb *aruku* (to walk),—

(Future) *aruku* { *darō*
 deshō
(Past) *aruita* { *rō*
 deshō
(neg.) *arukanakatta*

Wish or petition is expressed by adding, to verbs the following particles, *tai* (or *taku*), *hoshii* (or *hoshiku*), or the honorific *kudasai* (or *kudasaimashi*); thus—

Root Verbs	Personal Desire	Desire for other's action	Honorific Forms
<i>mi</i> (to see)	<i>mitai</i> (I want to see)	<i>miteshoshii</i> (I wish you or him to see)	† <i>Goran-nasai</i> (Please look)
<i>tabe</i> (to eat)	<i>tabetai</i> (I want to eat)	<i>tabeteshoshii</i> (I wish you or him to eat)	† <i>Oagari-kudasai</i> (Please eat)
<i>ki</i> (to come)	<i>kitai</i> (I want to come)	<i>kiteshoshii</i> (I wish you or him to come)	† <i>Oide-kudasai</i> (Please come)
<i>aruku</i> (to walk)	<i>arukitai</i> (I want to walk)	<i>aruteshoshii</i> (I wish you or him to walk)	* <i>Oaruki-kudasai</i> (Please walk)
<i>nomu</i> (to drink)	<i>nomitai</i> (I want to drink)	<i>nondehoshii</i> (I wish you or him to drink)	* <i>Onomi-kudasai</i> (Please drink)

Among honorific forms, besides adding *kudasaimashi*, *o* is sometimes prefixed to the root as in words asterisked, but in several other cases the root is entirely changed for another with a stately sense, as in the words marked thus †.

Where one wishes to let another do certain things, there is added between the root and the suffix in the case of verbs in the foregoing lists, the particle *se* or *sase*: thus,—

Misetai (I want to let you or him see it), *misete-hoshii* or *misete-kudasai* (Let me or him see it), *kosasete-kudasai* (Let me or him come).

Passive Verbs are formed by suffixing the particles *rareru* or simply *reru* to the root: thus, *mirareru* (to be seen), *mirarenu* (not to be seen); *taberareru* (to be eaten), *taberarenu* (not to be eaten); *serareru** (to be done), *serarenu* (not to be done); *korareru** (can come), *korarenu* (cannot come); *arukareru* (can walk), *arukarenu*, (cannot walk); *nomareru* (can be drunk), *nomarenu* (cannot be drunk).

Words asterisked change the vowel in the root, *suru* (to do) to *serareru*, and *kuru* (to come) to *korareru*.

Terminal Changes in Adjectives. There are two kinds of adjectives—those that precede the nouns attributively and those that follow the nouns they are intended to predicate.

Adjectives which precede the nouns.

(1) Those ending with the suffix *i*: *takai* (high), *hikui* (low), *ながい* (long), *mizikai* (short), *hayai* (fast), *osoi* (slow), etc. When the suffix *i* is changed to *ku*, the words become adverbs: thus, *takaku* (highly), *hikuku* (lowly), *hayaku* (quickly), *osoku* (slowly), etc.

(2) Those ending with the suffix *na*: *akirakana* (bright), *shizukana* (quiet), *nigiyakana* (mirthful), *hanayakana* (splendid), *daitanna* (bold), *hikyōna* (timid), etc. When the suffix *na* is changed to *ni*, the words become adverbs: *akirakani* (clearly), *shizukani* (quietly), etc.

(3) By adding the particle *no* to nouns, the words become attributive adjectives: thus, *aka no maedare* (red aprons), *hidari no te* (left hand), *nama no sakana* (raw fish), *America no hito* (American), etc.

Predicative Adjectives.

(1) Adjectives ending with the suffix *i* or *shii*: thus, *tōi* (far), *suzushii* (cool), *chikai* (near), etc.

(2) Adjectives ending with the suffix *ku*: thus, *takaku* (high), *suzushiku* (cool), as in 'yama wa takaku, mizu wa kiyoi' (mountains are high and water is clear), or 'Natsu wa suzushiku, fuyu wa atatakai' (In summer it is cool and in winter it is warm), etc.

Auxiliary Particles or Postpositions. In the Japanese language, the cases of nouns and the connections between various words in a sentence are all shown by the use of particles called the *te-ni-o-ha*: thus, *Fuji-no-yama wa takasa ga 12,500 ft. de, sono chōjō ni itsumo yuki wo itadai te oru keredo, natsu no nakaba ni wa taitei tokeru kara, noboruhito ga ōi* (Mt. Fuji is 12,500 ft. high and its summit is always covered with snow, but as in the middle of summer the snow very largely melts away, very many people climb it.)

(1) Particles which are suffixed to nouns to indicate their case:

The Nominative Case is indicated by *wa* or *ga*: *ware wa nemuru* (I sleep), *kare ga ikaru* (he gets angry), etc.

The Dative Case is indicated by *ni*: *musume wa haha ni nitcoru* (That girl resembles her mother).

The Accusative or Objective case is indicated by *wo*: *Kōhii wo ippai motte koi* (Bring me a cup of coffee).

(2) Particles which indicate place, method, time, etc.

The particle *de* or *dewa* is used when pointing to place, time, etc.: *Nikkō de mimashita* (I saw it in Nikkō), *Nippon dewa nanito iimasu ka* (What do they call it in Japan?), *Ichijitsu de dekimashō* (It can probably be finished in a day); *Kisha de mairimashita* (I came by train); *Take de dekita kago* (A basket made of bamboo), *Ichiyen de kaimashita* (I bought it for ¥ 1); *Byōki de arukenai* (He cannot walk owing to sickness). The particle *ni* or *niwa* also is often used when pointing to place, time, person, or thing: *Doko ni osumai desu ka* (Where do you live?), *Tōkyō ni orimasu* (I live in Tōkyō); *Komban otachi desuka* (Do you leave to-night?), *Myōchō 8 (hachi) ji ni tachimasu* (I leave at 8 o'clock to-morrow morning);

Kono hako *niwa* hairimasenu (They cannot all be packed *in* this box).

The particle *to* or *towa* is used when indicating companionship or connection: Chichi *to* kimashita (I came *with* my father); Kore *to* sore (this *with* that).

(3) Particles which indicate direction or the beginning or the end of a period of time:—

The particle *kara* or *yorī*, used in the sense of ‘from,’ ‘since,’ or ‘after’; thus, London *kara* (*from* London), Meiji Ishin *yorī* kono-kata (the time that has passed *since* the Restoration of Meiji), kore *kara* (after this), etc.

The particle *made*, used in the sense of ‘to’ or ‘until’; thus, London *kara* Tōkyō *made* (*from* London *to* Tōkyō), Tenki wa ban *made* daijōbu desu (The weather will remain good *till* to-night); the same particle is also used in the sense of ‘for’ or ‘as’; e.g. Gosankō *made* ni omeni kakemasu (I present these merely *for* your personal information).

The particle *e* indicates the points of compass or direction generally; thus, higashi *e*, nishi *e*, (*to* the east, *to* the west), Tōkyō *e* yuku (*to go to* Tōkyō).

Conjunctions. The Japanese spoken language is rich in particles which are used as conjunctions.

(1) Particles used in the sense of the English word ‘and,’ *viz.* —*to*, when connecting two or more nouns, or two short phrases; when the phrases are long, *soshite* is generally used instead; thus, Watakushi wa bōshi *to* tekki wo kai, *soshite* tsuma wa yubiwa *to* kushi wo kaimashita (I bought a hat *and* a stick, *and* my wife a ring *and* a comb). The following particles are used almost in the same sense as *to*: *dano*, *ya*, *mata*; for example, Kiku *dano* bara *dano* ga kireidearu (Chrysanthemums *and* roses are beautiful), Nara niwa shika *ya* saru ga iru (At Nara are found many deer *and* monkeys).

(2) Particles used in the sense of the English ‘or’: *ka*,—Kore *ka* are *ka* (This *or* that), Noru *ka* soru *ka* (Whether one succeeds *or* fails); *aruwa*, *matwa*, *moshikuwa* are also used in a similar sense, though with many variations.

(3) Adversatives,—used in the sense of ‘but,’ ‘however,’ ‘yet,’ ‘and yet’: *ga* (denoting weak opposition), *keredomo* (a stronger opposition), *shikashi* or *shikashi-nagara* (strongest opposition); thus, Yadoya wo sagashita *ga* miataranu (I sought for the hotel, but could not find it), Nidome ni midashita *keredomo* heyaga nai (On a second attempt I found the hotel, *but* there was no vacant room).

(4) Particles denoting conditional expectation:

Moshi, *moshiya*, and *man-ichi*, each denotes a conditional expectation, which, when accompanied at the end of the same phrase by *nara*, *naraba*, or *taraba*, conveys the sense of the English ‘if,’ but when accompanied by *temo*, *tatte*, or *tomo*, denotes the sense of ‘though,’ ‘although,’ or ‘even if’; for example, *Moshi* tenki *nara*, Nikkō *e* yuki *mashō* (If the weather is good, we will go to Nikkō), *Man-ichi* futtemo (*furi temo*), yukimashō (*Even if* it rains we will

go), *Moshiya yukiniwa machigatteremo*, kaeri niwa goissho ni (Though in going I may fail to accompany you, on the way back I shall certainly do so).

(5) Other Particles:

Shidai meaning 'as soon as'; *kara* meaning 'as' or 'because.'

Chapter II. Communications.

I. Railways.

General Remarks. In March 1914 there were in Japan Proper 6,596.2 m. of railways already open to traffic and 1,714.3 m. under construction; while there were in Taiwan 320 m., in Karafuto 66.3 m., in Chōsen 953.2 m., already open to traffic. The total mileage of railways in the Empire is thus about 9,650.8 m., besides 684.5 m. in South Manchuria.

Of the 6,596.2 m. in Japan Proper, 5,401.7 m. belong to the Government and 253.4 m. to private companies,—all being of the narrow gauge of 3 ft. 6 in.; the rest, consisting of 71 m. owned by the Government and 870.1 m. belonging to private companies, are light railways with gauges of various widths. These railways, especially the trunk lines, are, however, made—as regards quality of rails, bridges, and rolling stock—to yield the maximum speed permitted by the narrow gauge, as well as to bear as heavy loads as possible. In the case of the Tōkaidō and Sanyō railways, for example, rails weighing from 60 to 75 lb. per yard are used, and over the busiest portions even much heavier ones. On the rest, even on most of the local lines, the rails used are scarcely ever less than 60 lb. per yard.

The locomotives in use are of 60 to 80 tons in weight in the case of ordinary passenger trains, and of 100 tons in the case of express trains. The passenger carriages on trunk lines are all vestibule cars with 4 or 6 wheels, provided with bogie springs; the carriages with newest outfits (lighted with electric light, and heated by steam in winter) being used for long distance trains. Each of these trains is also provided with a dining-car, smoking-room, and a toilet-room, besides sleeping-berths for first class passengers (also for 2nd class passengers on Tōkaidō and Sanyō Railways). The sleeping-berths are either made up in compartments of four berths each, or in rows on both sides of the carriage with a passage between in American style. In the case of the special express trains run once daily from each end between Tōkyō (*Shimbashi*) and Shimono-seki, the best carriages are found; these trains being provided also with an observation-car. These special express trains make a small extra charge in addition to the ordinary express rate.

Government Railways. The Trunk Line consists of the following section:—

Kyūshū Main Line, between Kagoshima and Moji,	
<i>via</i> Tosu	238.8 m.
and between Nagasaki and Tosu	98.6 m.

Sanyō Line, between Shimonoseki and Kōbe, <i>via</i> Hiroshima and Okayama	329.3 m.
Tōkaidō Line, between Kōbe and Tōkyo (Shim- bashi), <i>via</i> Nagoya and Yokohama (Hiranuma) ...	375.2 m.
N. E. Line, between Tōkyo (Ueno) and Aomori, <i>via</i> Utsunomiya and Sendai	456.9 m.
Hokkaidō Main Line, between Hakodate and Ku- shiro, <i>via</i> Otaru (Chūō) and Ashigawa	424.9 m.

There are also found connected with the above-mentioned trunk line the following local lines:—

In Kyūshū: Hōshū Line starting from Kokura	124.0 m.
Chikuhō Colliery Line.....	75.9 m.
and other short branches, altogether amounting to	146.8 m.

In Honshū:

San-in Line (between Kyōto and Oda, <i>etc.</i>	282.5 m.
Kwansai Line (Ōsaka to Nagoya, <i>etc.</i>)	306.0 m.
Hokuroku Line (Maibara to Naoetsu, <i>etc.</i>)	269.2 m.
Chūō Line (or Central Line, Nagoya to Tōkyo, <i>via</i> Kiso, and Shiojiri to Shinonoi)	295.9 m.
Jōban Line (Tōkyo to Iwanuma, along the coast).	219.7 m.
Shin-etsu Line (Tōkyo to Niigata, <i>etc.</i>).....	261.8 m.
Ōu Line (Fukushima to Aomori, <i>via</i> Akita).....	325.2 m.
Sōbu Line (Tōkyo to Chōshi or Ōhara)	145.5 m.

Branch Lines belonging to these local lines in
Honshū and Shikoku

604.1 m.

In Hokkai-dō: Mororan Line (Mororan to Iwami- zawa and Oiwake to Yūbari)	116.9 m.
Sōya Line (Asahigawa to Otoineppu)	80.3 m.
Abashiri Line (Ikeda to Abashiri).....	120.4 m.
Branch Lines in Hokkai-dō	137.4 m.

Total 5,435.3 m.

N.B. The above includes the miles of railway running June 1914.

The above-mentioned trunk and branch lines all belong to the Railway Board of the Japanese Government. The head office of the Board is situated close to the Central Station, Tōkyo, but the practical management of the railways is placed in the hands of the sectional administrative bureaux (*kanri-kyoku*), which are found at *Shimbashi*, Tōkyo (for the Eastern section of Honshū), at *Iyōgo*, Kōbe (for the Western section of Honshū), at *Moji* (for Kyūshū), and at *Sapporo* (for Hokkai-dō).

Private Railways. In Kyūshū, Honshū and Shikoku there are, besides the Government railways above mentioned, 253.4 m. of 3 ft. 6 in. gauge lines owned by 7 private companies and 870.1 m. of light railways owned by 61 companies.

Speed of Trains. The fastest trains run on Japanese lines are those operated between *Shimbashi* (Tōkyo) and Yokohama, where a distance of 18 m. is covered in 28 minutes (or at the rate of 39 m. per hour). In the case of the Limited express trains run between Shimonoseki and Tōkyo, the average speed attained in 28 to 30 m.

per hour, while the ordinary express trains of the above-mentioned line run with a speed of 25-27 m. In the case of the express trains of the Kyūshū Railway and of the North-Eastern Line (Tōkyō to Aomori), the speed attained is between 25 and 27 m. per hour. In all the non-express through-trains on the Sanyō and Tōkaidō Lines, the speed is 20 and 21 m. per hour. On local lines the trains never run faster than 18 m. per hour; the slowest ones (mixed freight and passenger trains) running at the rate of 13 m. per hour.

Classes of Carriages. As a rule Japanese railway trains consist of 1st, 2nd, and 3rd class carriages; though the special express trains are limited to 1st and 2nd classes only. Among ordinary express trains there are some which are limited to 1st and 2nd classes, and others which consist of 2nd and 3rd class carriages. These differences, as well as whether a train contains a dining-compartment and sleeping-berths, will be found indicated on the railway time-tables. The long-distance through-trains are generally composed of 1st, 2nd, and 3rd class carriages, but some of these, as well as most trains of the local lines, are composed only of 2nd and 3rd class carriages. On most of the light railways the carriages consist of 2nd and 3rd classes only.

Railway Fares. The 3rd class passenger fares on Japanese railways are fixed at the following per mile rates: 1.65 *sen* for the first 50 miles or under; 1.3 *sen* for distances beyond 50 m. up to 100 m.; 1 *sen* for beyond 100 m. up to 200 m.; .8 *sen* for beyond 200 m. up to 300 m.; .7 *sen* for distances above 300 m. without limit. The 2nd class fare is 1½ times, and the 1st class fare 2½ times the 3rd class fare.

Transit Duties. The Government levies a transit duty on both railway and steamer tickets at the following rates:—

Class of Ticket	Up to 50 m.	Up to 100 m.	Up to 200 m.	Beyond 200 m.
1st class	5 <i>sen</i>	20 <i>sen</i>	40 <i>sen</i>	50 <i>sen</i>
2nd "	3 "	10 "	20 "	25 "
3rd "	1 "	2 "	3 "	4 "

It will be seen from the foregoing account that a long-distance ticket is considerably cheaper than if the same distance were covered with two or more tickets. For instance a 1st class ticket between Shimonoseki and Tōkyō costs, with the additional transit duty, ¥16.28; while between Shimonoseki and Kyōto one costs ¥9.70, and between Kyōto and Tōkyō, ¥10.53, together amounting to ¥20.23.

Children's Tickets. Children under four years of age are carried free, while those between four and twelve are charged half the rate for adults.

Breaking Journey. Holders of tickets for distances beyond 50 m. are allowed to break their journey at the stop-over stations designated on the time-tables. But a break of journey renders invalid an Express Extra or Sleeping-berth Ticket.

Term of Validity of Ticket. Japanese railway tickets are good, including the day of issue, for a period varying with the distance, *viz.* for less than 50 m. one day only; for 50 m. or over, up to 100 m. two days; for more than 100 m., one day more for each additional 100 m. or fraction thereof. In the case of *return tickets*;—for less than 50 m. 3 days; for 50 m. or over, twice the time allowed for single tickets; on electric cars run on certain Government railways, 5 days are allowed for return tickets.

Season and Commutation Tickets. In the neighbourhood of large cities, *season tickets* (for one month, three months, six months, and one year) are issued at prices which are 40 to 80 per cent. less than the regular charge; also *commutation tickets* at 20 to 40 per cent. reduction. For parties of twenty-five or more, 20 to 40 per cent. reduction is also offered. *Excursion Tickets.* Return tickets at reduced prices are also sold on certain special occasions, such as flower seasons or great festival days.

Express Tickets. These are of two kinds,—*Limited express tickets* between Shimonoseki and Tōkyo, for a distance of 400 m. or under, ¥3, 1st class, and ¥2, 2nd class; and for distances beyond 400 m. ¥5, 1st class, and ¥3, 2nd class; *Ordinary express tickets* (irrespective of distance) ¥1.50 for 1st class, ¥1.00 for 2nd class, and 50 *sen* for 3rd class. These tickets are good for one continuous journey only.

Children under four years, free; between four and twelve, half the above-mentioned rates.

Sleeping-Berths. The charges for sleeping-berths on the Tōkaidō and the Sanyō trains are as follows:—

On the Limited and Ordinary Express Trains	On the other trains
1st class (¥4.00 per berth per night)	1st class (¥3.00 per berth per night)
2nd class (Single berth ¥2.50 and double berth ¥3.50 per berth per night)	On trains Nos. 41, 42, 43, and 44. 2nd class (Simple reclining berth, upper ¥0.30 and lower ¥0.60 per berth per night)

It is always best to secure a berth in advance.

It should be remembered that all the lower berths are even-numbered and the upper ones odd-numbered.

In the through-trains between Tōkyo and Tsuruga, which connect with the Trans-Siberian express, sleeping-berths may be secured at the following rates: ¥4.00 for the 1st class and ¥2½ for the 2nd class. In the Tōhoku (North-Eastern), Ōu, Jōban, Hokkaidō, and Kyūshū railways, sleeping-berths cost ¥3.00 per night.

For children below the age of six, accompanied by elders and not needing separate berths, no charge is made.

Sleeping-berth tickets of all kinds are good for one continuous journey only.

Luggage. Passengers may take into the carriage only such luggage as can be placed under the seats or on the racks. Larger pieces should be checked for conveyance in the luggage-van, these being carried free up to the following amounts,—100 *kin* (133½ lb.)

per passenger for the 1st class, 60 *kin* (80 lb.) for the 2nd class, and 30 *kin* (40 lb.) for the 3rd class.

In order to ensure the checking of luggage, it should be taken to the luggage booking-office 5 min. before the time of departure of the train. A child's ticket entitles the holder to $\frac{1}{2}$ the above-mentioned amount of luggage.

If the traveller intends to break his journey and desires to take out either a part or the whole of the luggage checked, he should notify at the luggage booking-office the name of the station where he intends to break his journey, (and when receiving his luggage at a stop-over station he should obtain a certificate of delivery, which will entitle him to re-check his luggage for the rest of the journey on the same ticket.) Failing such notification, the luggage will be sent direct to the station to which his ticket was issued.

Dining-Car. Every express train, as well as every long-distance through-train, carries a dining-car, supplied with European food, drinks, aerated waters, cigars, *etc.*; on the express or through-trains consisting of 2nd and 3rd class carriages only, and on those consisting solely of 3rd class carriages, however, mainly Japanese food is served. The dining-car is open from soon after daybreak until about 11 p.m.; meals and drinks may be had at any time while it is open.

Table d'hôte meals cost approximately as follows: breakfast, 50 *sen*, luncheon, 75 *sen*, and dinner ¥1.00. When ordered *à la carte*, the cost is from 20 to 30 *sen* per dish, the prices being marked on the menu card. Prices of wine, beer, and other drinks are given on the wine-list.

• **Guards.** On the Limited express between Shimbashi and Shinjuku, and on all express and through-trains, there are *guards* (with a red band round the left arm), who understand English. These will attend to passengers' needs, receive their complaints, provide them with seats, and answer any inquiries. These trains also carry 'boys,' dressed in uniform, with their number marked at one end of their neck-band, one boy for each compartment. These will keep the compartment clean, make up the beds, and attend to the orders of passengers.

Porters. At the stations are found porters called *akabō*, who wear red caps and have their number marked on their breast; these will carry hand-bags and other parcels within the station compounds. They may be paid 2 *sen* per parcel, or, if employed for anything more than simply carrying parcels, (*e.g.* taking out luggage which has been checked), they will expect to be paid at the rate of 5 *sen* a piece.

Conveyance. At all the stations throughout Japan, there are *jinrikishas* in waiting. Most of the large cities have electric trams, which, starting from the station, lead to important centres of the city. At Tōkyō, Yokohama and other large cities, hotels, if notified beforehand, will have an automobile or carriage in waiting at the station.

II. Roads and Means of Conveyance.

(Carriages, *basha*, automobiles, *jinrikishas*).

There are excellent roads in the country, many of which are fit for automobiles and carriages, and practically all are suited for jin-

rikishas. These roads start from Tōkyo, as being the capital of the Empire. The more important roads are of two kinds,—the *Kokudō*, or national highways, and the *Kendō*, or prefectural highways. The national highways are from 30 to 42 ft. wide and connect Tōkyo with all the cities or towns which are the seats of prefectural government, and with other important towns in the Empire. The prefectural highways, which are from 24 to 30 ft. wide, connect the seat of prefectural government with all towns of consequence in the prefecture, forming junctions also with similar highways in neighbouring prefectures. These highways are generally gravelled, the surface being smoothed with rollers. In mountainous regions, the roads often have long inclines, the gradient being, however, never more than $\frac{1}{30}$ in the case of national highways and $\frac{1}{25}$ in that of prefectural highways. These roads are kept in repair by the prefectural governments, the roads in South-Western Japan being kept in better condition than those in North-Eastern Japan, where owing to the heavy snow-fall no repairs can be made during winter.

Carriages. The number of carriages found throughout Japan at the end of 1910 was 8,560 (of these 8,100 had one horse and 460 two horses). The carriages for household use in Tōkyo and Kanagawa prefectures numbered 390; carriages for hire are found near Shimbashi and Shinagawa Stations. The carriages in other places are, however, mostly the so-called native *basha*, a rude kind of stage coach run in country districts, with an official tariff, [as a rule at the rate of 10 to 15 *sen* per 1 *ri* ($2\frac{1}{2}$ m.) for each person].

Automobiles. Automobiles have only recently come into use, and at the end of 1912 there were 350 in Tōkyo, 100 in Yokohama, and about 50 in other places such as Ōsaka, Kyōto, Kōbe, and Nagasaki. These mostly belong to Government offices, business firms, wealthy people, hotels, *etc.* There are, however, cars for hire in Tōkyo, Yokohama, Ōsaka, *etc.*,—charge being ¥4—¥4.50 per hour for a car seating 5 persons, and ¥2.00 per hour for one with a single seat; a certain reduction is made when hired for more than three hours, but 20 to 30 per cent. additional charge is required at night or for a drive in the country. There are also taximeter cars, which charge 60 *sen* for the first mile and 20 *sen* for each succeeding mile; at night 10 *sen* being added to the above-mentioned rates. Automobiles may with advantage be availed of when sightseeing in Tōkyo and vicinity; in fact they may be engaged for making a tour of the country. In some places, automobiles in the form of small motor-omnibuses are being employed in place of *basha*, for carrying passengers from one town to another.

Jinrikishas. Abbreviated into '*rikishas*' by foreigners; these constitute the universal means of conveyance in Japan. First made by an ingenious Japanese in 1869, the jinrikisha has been greatly improved since; the better ones are now fitted with light steel wheels provided with rubber tyres. There are about 149,350 jinrikishas in the country; of this number those seating two persons amount to 3,100, all the rest being for a single person. Excepting

a comparatively small number of private vehicles, the large majority of these jinrikishas are for hire.

Jinrikisha-men are all under police supervision. Once a year is carried out an inspection of the jinrikisha and an examination of the jinrikisha-man's person, relating to age, health, *etc.* They receive licences and are required to have on the neck-bands of their coats, and on their lanterns, their registered number and the abbreviated signs of the police district to which they belong.

While a large number of *jinrikishas* are found at intervals in the streets, there are the *chōba* or jinrikisha-houses, which own several jinrikishas and employ *shufu* (pullers). It is much safer to hire jinrikishas at these houses, than to do so at random in the street.

Jinrikisha Tariff. At all the important railway stations is posted a notification of the local jinrikisha tariff; there are also jinrikisha offices, where strangers may engage jinrikishas at a fixed price, (tickets are issued stating the fare to the place of destination). In places where the best class of jinrikisha predominates, the charge is 30—40 *sen* per *ri*, and in other places, where poorer kinds prevail, from 20 to 30 *sen* per *ri*. Jinrikishas may be engaged per hour at 20 to 40 *sen*, or per day for ¥2.00 to ¥3.00; when kept waiting for any considerable time, they generally charge an extra 10 *sen* per hour; at night or in rain or snow they make an additional charge of 20 to 30 per cent. of the ordinary fare.

III. Steamship Services.

Steamship Connections between Railways. The steamship connections maintained by the Railway Board are as follows:

Route	Miles	No. of daily trips	Time required <i>hrs.</i>	Fares	
				1st class <i>yen</i>	2nd class <i>yen</i>
Shimonoseki—Fusan	122.0	twice each way.	10—11	10.00	6.00
Shimonoseki—Moji	1.5	16 times each way.	$\frac{1}{4}$	.20	.15
Miyajima—Itsukushima	1.3	14 " " "	"	—	.06
Uno—Takamatsu	11.0	5 " " "	$1\frac{1}{6}$ — $1\frac{1}{3}$	.80	.50
Maizuru—Miyazu	16.2	4 " " "	$1\frac{1}{4}$	—	.50
Maizuru—Obama	29.5	once " " "	$3\frac{1}{3}$	—	.90
Miyazu—Sutsu	6.3	4 " " "	1	—	.09
Aomori—Hakodate	60.0	twice " " "	$4\frac{1}{4}$ —5	3.00	2.00

Other Connecting S. S. Services. There are other and private lines, which have made special arrangements with the Japanese railways, so that on these are issued through railway and steamer tickets. The following are such lines: **Nippon Yūsen Kwaisha's Lines** to Dairen and Tientsin, and to Shanghai and to Keelung, which make connection with the Japanese railways at Sannomiya (Kōbe), Moji, or Nagasaki, and also the line between Aomori and Mororan; **Ōsaka Shōsen Kwaisha's Lines** between Tsuruga and Vladivostok, connecting with the Japanese railway at Tsuruga; to Dairen and Tientsin, to Shanghai, and to Keelung, connecting at Kōbe or Moji with the railway; the service along the E. coast of Kyūshū and the W. coast of Shikoku, connecting with the railway at Nishi-Ōita; between Ujina and Yoshiura (near Kure),—stations on the San-yō Railway—and Takahama, in Iyo Province, Shikoku;

Ishizaki S.S. Co.'s Line between Onomichi and Takahama, connecting with the San-yō Railway at the former place; *Matsue Gōdō S.S. Co.'s. Line* between Matsue and Sakai (both stations of the San-in Railway) and Miho-no-seki; besides several steamship lines on Lake Biwa-ko, connecting with the railway at Ōtsu or Hikone.

Japanese Steamship Companies. There are three large steamship companies in Japan,—*Nippon Yusen Kwaisha* (N.Y.K.), *Ōsaka Shōsen Kwaisha* (O. S. K.), and *Tōyō Kisen Kwaisha* (T. K. K.). Of these the last named maintains two lines of ocean navigation,—the North American Line, between San Francisco and Shanghai, *via* Yokohama and Kōbe, and the South American Line, between Yokohama and Valparaiso, Chile. The company owns for service on the North American Line the three superb steamers of the Ten-yō type. The two other companies above mentioned, however, engage both in ocean navigation and coasting trade, and their lines are consequently much more numerous and complex, as will be shown below:

Ocean Navigation Lines, (1) maintained by N. Y. K. *European Line* (Yokohama and Antwerp, *via* London), *American Line* (Hongkong and Seattle, *via* Yokohama and Kōbe), *Kōbe-Bombay Line*, and *Yokohama-Calcutta Line*—the above four services all fortnightly; *Australian Line* (Yokohama and Melbourne, once in four weeks); (2) maintained by O. S. K. *American Line* (Hongkong and Tacoma, *via* Yokohama and Kōbe), and *Kōbe-Bombay Line* (once a month); **Coasting Services** in Far Eastern Waters, (1) maintained by N. Y. K. *Yokohama-Shanghai Line* (twice weekly), *Kōbe-Keelung Line* (four times monthly), *Kōbe-North China Line* (six times monthly), *Yokohama-North China Line* (*via* Jinsen, three times monthly), *Kōbe-Vladivostok Line* (*via* Nagasaki and Fusan, once in three weeks); (2) maintained by O. S. K. *Ōsaka-Dairen Line* (twice weekly), *Ōsaka-Jinsen Line* (twice weekly), *Tsuruga-Vladivostok Line* (weekly), *Kōbe-Keelung Line* (weekly), *Ōsaka-Seishū Line* (three times monthly), *Yokohama-Takow Line* (twice monthly), *Nagasaki-Dairen Line* (*via* Chōsen ports, twice monthly), *Ōsaka-Tientsin Line* (monthly), *Otaru-Vladivostok Line* (*via* Niigata, etc., monthly);

Coasting Services in Home Waters, (1) maintained by N. Y. K. *Kōbe-Otaru Line* (three times monthly), *Otaru-Abashiri Line* (six times monthly), *Hakodate-Abashiri Line*, *via* Etorofu Is., (six times monthly), *Otaru-Wakkanai Line* (five times monthly), *Karafuto Line* (between Hakodate and Ōtomari, five times monthly), *Ogasawara-jima Line* (between Yokohama and Haha-jima, monthly); (2) maintained by O. S. K. the daily services making Ōsaka (Kōbe) their base—*Takamatsu Line*, *Shimonoseki Line*, *Sukumo Line*, *Uchiuni Line*, *Kōchi Line*, *Kannoura Line*, *Miwasaki Line*, *Nagoya Line*; services every other day—*San-in Line*, *Shikoku-Honshū Line*, *Kagoshima Line*; three times daily—*Ōsaka-Yura Line*, *Ōsaka-Tokushima Line*; other local lines not making Ōsaka their base—*Ujina-Takahama Line* (thrice daily), *Tamashima-Tadotsu*

Line (twice daily), *Kōchi-Sukumo Line* (daily), *Kōchi-Kannoura Line* (daily), *Onomichi-Beppu Line* (daily), *Morie-Uwajima Line* (daily), *Saganoseki-Saeki Line*. Besides the lines above mentioned, the O. S. K. maintains steamer services between Hokkai-dō and the E. and W. coasts of Karafuto, and between Keelung and Takow in Taiwan, and other lines on the W. and E. coasts of the same island.

It will be seen from the above description that Yokohama and Kōbe are the two most important harbours both for the ocean-going and coasting steamers. The two above companies, *viz.* N. Y. K. and O. S. K., to some extent divide the field between them, the former having its base in Yokohama and the latter in Kōbe.

It may be mentioned in this connection that there are firms or individuals who run various local lines, such as the *Tōkyō Bay Steamship Co.*, maintaining regular services between Tōkyō and ports on the bay; *Nankoku-Tsūun S. S. Co.*, running steam-launches on the rivers Sumida-gawa, Yedo-gawa, Tone-gawa, and Kasumi-ga-ura Lagoon; *San-riku S. S. Co.*, maintaining a line between Shiogama and Miyako; *Sumitomo Firm* (between Onomichi and Niihama, as well as between Niihama and Ōsaka); *Ishizaki S. S. Co.* (between Onomichi and Mitsu-ga-hama); *Hotta S. S. Co.* (between Tōka and Gama-gōri); *Tōyō-Kisen* (between Onomichi and Tadotsu); *Ōki-Kisen* (between Saigō and Sakai); *Kyūshū-Kisen* (between Nagasaki and ports of Higo and Satsuma); *Matsue-Gōdō* (between Matsue and Yougo, or Shōbara or Miho-no-seki).

Steamers,—their accommodation. That all the ocean-going steamers of the three afore-mentioned companies are fitted up in a first-rate manner goes without saying, the first and second class cabin passengers being supplied with European food, and the third class passengers with Japanese food. There are provisions made for *special third class passengers*, who will be supplied with European food on their making an additional payment. In the case of coasting steamers in Far Eastern Waters, the first class passengers are provided with cabins and European food. Some steamers have second class cabins also, but they are few in number, and fewer still where European food is supplied to second class passengers. In the case of coasting steamers in home waters, there are no cabins even for the 1st class; passengers of the same class being accommodated in a common compartment, and only Japanese food supplied. There are, however, a few exceptions: *e.g.* the *Kurenai-maru* (containing 10 first class cabins, with 2 berths each), an express steamer plying between Ōsaka and Beppu; and steamers plying periodically between Ōsaka and Kagoshima, which supply foreign food if ordered and paid for.

Piers. Among the home ports, those provided with pier facilities are Ōsaka, Kōbe, Tokushima, Kōchi, Tadotsu, Kure, Ujina, Uwajima, Moji, Sakai, Hyōgo, and Sumoto; in the case of the last two, a small fee of 3 *sen* and 1 *sen* respectively is charged per passenger.

Food on Ferry Steamers. In the case of steamers plying between ports at a short distance, *e.g.*, Ujina and Takahama, passengers are expected to pay for whatever food they may order from the ship's kitchen.

Chapter III. Posts, Telegraphs, and Telephones.

Japan possesses a well-organized and up-to-date system of communication in posts, telegraphs, and telephones. The post-offices in Japan Proper number altogether 7,244 (1914), of these the more important ones, numbering 975, transact telegraph business also; while many of the latter also engage in telephone service,—telephones being found in nearly all the important towns. Besides the above-mentioned post-offices, there are 13 offices which are exclusively for telegraph service, and of these thirteen, there are several which are concerned with wireless telegraphy (*e. g.* Otchi-ishi, Chōshi, Shiwo-no-misaki, Ōse-zaki, Tsuno-shima, *etc.*). The offices exclusively for telephone business number 12, besides which there are 463 public automatic telephone stands.

I. Posts. Mails are either inland or international.

Inland Mails. Mail matter exchanged between Chōsen, the Leased Territory of Kwantung, and places in Manchuria and China Proper where there are Japanese post-offices, is dealt with in the same way as inland mails. The postal rates in force with regard to the Inland Mails differ from those prevailing in the International Mail system. All postal charges are defrayed in stamps, these being sold in all the post-offices of the Empire, as well as at designated ordinary shops, which are found mostly near post-boxes (numbering 55,000). In most of the important post-offices of large towns there are clerks who speak English. When desiring to make inquiries, however, it is always best to go to the head office of a city.

(A) Inland Mail. Limit of Weight and Dimensions :

Letter Post:—

Dimensions . 1 *shaku* 3 *sun* (39 centimetres) in length, 8½ *sun* (26 centimetres) in breadth, and 5 *sun* (15 centimetres) in depth ;

Weight3rd, 4th, and 5th class mail matter up to 300 *momme** (1,125 grammes).

Parcel Post:—

DimensionsUp to 2 *shaku* (60 centimetres) in any one direction (length, breadth, or depth), while it is provided that parcels not exceeding 5 *sun* (15 centimetres) in breadth and in depth may measure up to 3 *shaku* (90 centimetres) in length ;

WeightIn Japan Proper, as well as between Japan Proper, Taiwan, and Karafuto, 1,600 *momme* (6,000 grammes), and between Japan Proper, Chōsen, and China (Manchuria included), 1,500 *momme* (5,625 grammes).

Classification of Articles for Letter Post and Postage thereon:—

1st class mail matters.....Letters, up to 4 *momme* (15 grammes), 3 *sen*, and for each additional 4 *momme* or fraction thereof, 3 *sen* ; unsealed printed letters, up to 10 *momme* (37½ grammes), 2 *sen*, or for each additional 10 *momme* or fraction thereof, 2 *sen*.

2nd class mail mattersOrdinary Post-cards, 1½ *sen* apiece ; post-card with reply paid, 3 *sen* apiece ; Letter-cards, 3 *sen* apiece.

3rd class mail matter ... Newspapers or periodicals issued more than once a month, without any fixed date of the termination of issue, for weight up to 20 *momme* (75 grammes), ½ *sen*, and for each additional 20 *momme* or fraction thereof, ½ *sen*. [* 7.5 *momme*=10z.

4th class mail matter.....Books, printed matter, commercial papers, photographs, manuscripts, pictures, drawings, samples or patterns of merchandise, natural history specimens, up to 30 *momme* (112½ grammes), 2 *sen*, or for each additional 30 *momme*, 2 *sen*; Printed matter other than 3rd class mail matter published more than once a month and posted as contract mail matter, up to 30 *momme*, 1 *sen*, and for each additional 30 *momme* or fraction thereof, 1 *sen*.

5th class mail matter.....Seed grains, up to 30 *momme*, 1 *sen*, and for each additional 30 *momme* or fraction thereof, 1 *sen*.
(Silk-worm eggs are treated as 5th class mail matter.)

Special Urban Mail: (1) Sealed circulars, per cover or piece, up to 4 *momme* (15 grammes), 1½ *sen*, and for each additional 4 *momme* or fraction thereof, 1 *sen*; (2) Unsealed circulars, per cover or piece, up to 10 *momme* (37½ grammes), 1½ *sen*, and for each additional 10 *momme* or fraction thereof, 1 *sen*; (3) 3rd class mail matter, per piece, up to 20 *momme*, 4 *rin*, and for each additional 20 *momme* or fraction thereof, 3 *rin*; (4) 4th class mail matter, per piece, up to 30 *momme* (112 grammes), 6 *rin*, and for each additional 30 *momme* or fraction thereof, 5 *rin*.

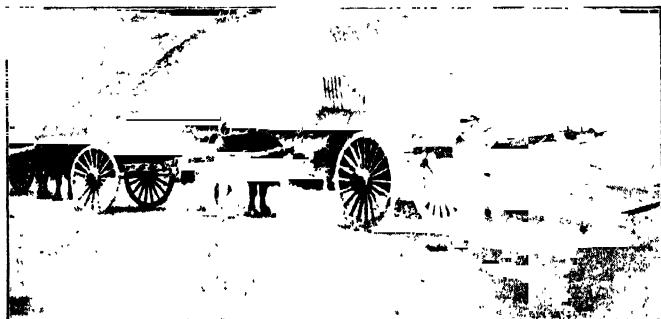
Special urban mail is a letter post at a reduced rate, the matter being despatched from, and destined for, one and the same urban area of a single postal district, and with more than 100 covers or pieces posted at one time. Two different but adjacent urban areas of a postal district are considered as forming one and the same urban area of a single postal district.

(B) International Mail.

Articles for Letter Post: (1) **Letters**.....weight and dimensions not limited; (2) **Post-cards**.....Not exceeding 14 centimetres, but not under 10 centimetres in length; not exceeding 9 centimetres, but not under 7 centimetres in width; (3) **Printed matter and commercial papers**.....Dimensions—not over 45 centimetres in any direction; weight, not over 2 kilogrammes; (4) **Samples of Merchandise**.. Dimensions—not over 30 centimetres in length, not over 20 centimetres in breadth, and not over 10 centimetres in depth; weight, not over 350 grammes.

Postage for Postal Union and Non-Postal Union Countries:

(1) Letters	up to 20 grammes	10 <i>sen</i>
	each additional 20 grammes	6 "
(2) Post-cards, each	single	4 "
	with reply paid	8 "
(3) Printed matter	per 50 grammes	2 "
(4) Samples of merchandise	up to 100 grammes	4 "
	each additional 100 grammes	2 "
(5) Commercial Papers ..	up to 250 grammes	10 "
	each additional 250 grammes	2 "



OX CARTS.

(C) Parcel Post.

Classification of postal parcels and postage thereon.

Weight									
	up to 200 monime (750 gr.)	up to 400 monime (1,500 gr.)	up to 600 monime (2,250 gr.)	up to 800 monime (3,750 gr.)	up to 1,000 monime (3,750 gr.)	up to 1,200 monime (4,500 gr.)	up to 1,400 monime (5,250 gr.)	up to 1,600 monime (6,000 gr.)	sen
Japan Proper	Ordinary	—	—	—	—	—	—	—	4
	Registered	—	—	—	—	—	—	—	8
	Ordinary	8	12	16	20	24	28	32	36
	Registered	12	18	24	30	36	42	48	54
Between Japan Proper, Taiwan, and Karafuto	Ordinary	20	30	35	40	45	50	55	60
	Registered	30	40	45	50	55	60	65	70
	Registered	30	40	45	50	55	60	65	70
Between the leased territory of Kwantung and places in China where Japanese post-offices are located	within one and the same postal district; up to 1,600 monime 8 sen.								
	outside one and the same postal district; up to 120 monime 15 sen 240 monime 20 sen 480 monime 30 sen 720 monime 40 sen 1,320 monime 50 sen 1,600 monime 80 sen								
Within a district in China (in- cluding Manchuria) where a Japanese post-office is located	within one and the same postal district; up to 480 monime 10 sen 1,320 monime 20 sen 1,600 monime 30 sen								
	up to 480 monime 10 sen 1,320 monime 20 sen 1,600 monime 30 sen								

Express Delivery.

Express Delivery Fee: In Japan Proper, per article, up to 2 *ri*, 20 *sen*, and for each additional 1 *ri* or less, 15 *sen*. In Taiwan, 10 *sen* within the urban area of a postal district, 60 *sen* up to 3 *ri*, and 10 *sen* for each additional ½ *ri*, or less, outside the urban area of a postal district. The charge for boat hire is the amount of the actual expense incurred and is collected from the addressee. If he fails to pay, it is collected from the sender.

'Poste Restante,' Delivery Certificate, Registration: Fee per article, 3 *sen* for notice of 'Poste Restante' or for delivery certificate, and 7 *sen* for registration.

Declaration of Value: Insurance fee (China and Chōsen parcels excepted) for current money, 10 *sen* per ¥10 or less declared, plus registration fee, and for other articles, 5 *sen* per ¥10 or less declared, plus registration fee, as shown in the table below:—

	<i>yen</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>
declared value	10	20	30	40	50	60	70	80	90	100
for current money	.17	.27	.37	.47	.57	.67	.77	.87	.97	1.07
for other articles	.12	.17	.22	.27	.32	.37	.42	.47	.52	.57

In the case of loss or damage to articles of declared value, the amount declared may be refunded in whole or in part. The maximum amount of the value which may be declared is fixed at ¥1,000.

Inland Postal Money Order.

The maximum amount for a single money order, either ordinary or telegraphic, is ¥100, and for a postal order, ¥5. A fraction of ¥1 is not admissible in the case of a telegraphic money order, nor a fraction of 1 *sen* in the case of an ordinary money order or of a postal order.

The period for which postal money orders remain valid is 90 days in the case of ordinary money orders and of telegraphic money orders, and 60 days for postal orders.

Commission for Money Order.

		Between places in Japan Proper, in Taiwan, and in Karafuto		Between Japanese post-offices in China (including Manchuria), as well as between any of these offices and a post-office other than in China	
		Ordinary money order	Telegraphic money order	Ordinary money order	Telegraphic money order
Not exceeding	<i>yen</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>
" "	10	.06	.30	.10	.40
" "	20	.10	.35	.20	.50
" "	30	.14	.40	.30	.60
" "	40	.18	.45	.40	.70
" "	50	.22	.50	.50	.80
" "	60	.26	.55	.60	.90
" "	70	.30	.60	.70	1.00
" "	80	.34	.65	.80	1.10
" "	90	.38	.70	.90	1.20
" "	100	.42	.75	1.00	1.30

Various other Charges connected with Postal and Telegraphic Money Orders.

For postal delivery, per ordinary money order	5 <i>sen</i>
" notice of rectification of particulars	
" advice of payment of a money order	
" application for stopping the payment of a money order, or for cancellation of the same	
" application to find out whether a money order has been paid	

if by post, 3 *sen*; if by telegram, cost of the official telegram of advice.

For application for repayment of a money order, owing either to expiration of the term of validity, or to loss, damage, or soiling of the order	} in the case of a postal money order or a telegraphic money order ..
„ change of post-office of payment or of repayment	
„ application for a duplicate order, owing either to expiration of the term of validity, or to loss, damage, or soiling of the order	} in the case of a postal order 3 <i>sen</i>
„ notifying the despatch of a telegraphic money order by urgent telegram	
„ special delivery of a telegraphic money order or ordinary money order	cost of official telegram of advice.
„ payment of a money order at residence of payee	charge, that of special delivery
	in case of an ordinary money order or a telegraphic money order ...
	5 <i>sen</i> ; for a postal order ... 3 <i>sen</i>

II. **Telegraphs.** The telegraphs are either inland or foreign, according to the place of destination; Chōsen, Taiwan, Karafuto, as well as Manchuria and places in China, *via* the Japanese system, come under the rule of the inland telegraphic service. While an inland telegram may be handed in at any telegraphic office, foreign telegrams are handled only at the chief offices in open ports or large cities, and at Nikkō, Karuizawa, *etc.*, among smaller places. Charges for inland telegrams are uniform according to three classifications, while great differences prevail in the case of foreign telegrams.

Fees for Inland Telegrams.

	Kana telegrams		Romanized telegrams	
	Unit charge (up to 15 characters)	Additional charge (for each additional 5 characters)	Unit charge (up to 5 words)	Additional charge (for each additional word)
Telegrams despatched from, and destined for, places within one and the same city, town, or village	<i>sen</i> Government & Private } 10	<i>sen</i> 3	<i>sen</i> 15	<i>sen</i> 3
Between places in Japan Proper (except Ogasawara-jima)	Government 20 Private 30	5	25	5
Between Japan Proper and Ogasawara-jima, Taiwan, Karafuto, Chōsen, Manchuria.		5	40	5

Fees for Special Telegrams, etc.

For urgent telegrams { twice the charge for an ordinary telegram in the case of Government Telegrams, and three times the charge in the case of private telegrams.

For collating a telegram	¼ the charge for an ordinary telegram.
„ telegrams 'to follow'	} the charge for an ordinary telegram.
„ „ to be retransmitted	
„ acknowledgment of receipt of a telegram	the charge for an ordinary telegram of 15 <i>kana</i> or 5 Romanized words; if by post ... 3 <i>sen</i> .
„ multiple address telegrams ..	Excepting the original telegrams, 10 <i>sen</i> each for other telegrams in <i>kana</i> and 15 <i>sen</i> for those in Roman letters.
„ foreign telegrams to be forwarded by post	20 <i>sen</i> per message.
„ telegrams handed in after office hours	20 <i>sen</i> per telegram; multiple address telegrams, excepting the original one, 5 <i>sen</i> each. within 2 <i>ri</i> of the office where a message is received 20 <i>sen</i> .
„ express delivery... ..	{ for each additional 1 <i>ri</i> or less ... 15 <i>sen</i> . In Taiwan twice the above-mentioned rates.
„ notification of the charge for delivery by express messenger... ..	by telegram, the charge for an ordinary telegram of 15 characters; by post, 3 <i>sen</i> .
„ delivery by means of boat	20 <i>sen</i> .
„ delivery by registered letter post	7 <i>sen</i> .

Inland Wireless Telegrams.

The Japanese Government maintains several wireless stations on the coasts, such as Otchi-ishi in Hokkai-dō, Chōshi in Shimōsa, Shiwo-no-misaki in Kii, Tsuno-shima in Nagato, Ōse-zaki in Hizen Province, Fukki-kaku in Taihoku (Taiwan), Dairen in the leased territory of Kwantung, *etc.* The charge for a wireless telegram comprises (1) the charge for transmission over the land lines, calculated according to the general rules, and (2) the charge for transmission over sea, which is the same whether the message be sent from the coast to a ship or from the ship to a coast station. The strictly wireless part of the message, *i.e.* between ship and coast station, is charged for as follows:

For a <i>Kana</i> message of 15 characters or less	20 <i>sen</i> .
„ every additional 5 characters or fraction thereof	5 <i>sen</i> .
„ a Romanized message of 5 words or less	25 <i>sen</i> .
„ every additional word	5 <i>sen</i> .

International Telegrams are the messages interchanged between Japan and foreign countries, in accordance with the International Conventions and Regulations attached thereto, as well as other agreements. These messages are handled only at the first and second class post-offices in the Empire and at the telegraph offices where telegrams alone are handled. The charges for international telegrams must be paid in cash.

Charge per word for a telegram from Japan to Foreign Countries, via the Normal Route* :—

* There are generally several routes, the charge varying slightly in each case.

International Telegrams

XLV

	To Asia	Ordinary	Press
China :			
Amoy and Foochow	yen	yen	
Hongkong ... ..	.78	0.30	
Shanghai ... ..	.94	0.38	
Woosung (from Shanghai to Woosung by Chinese land line)	.48	0.18	
Swatow ... ..	.70	0.23	
Canton (also Macao)	1.14	0.48	
Peking, Nanking, Tientsin, Hankow, Changsha, Ningpo, and other places in China	1.04	0.43	
Burmah ... ..	.96	0.36	
Ceylon	2.12	0.78	
Cochin China	2.066	0.798	
India	1.80	0.61	
Persia	2.02	0.78	
Siam	1.76	—	
Russia in Asia	2.04	0.73	
Straits Settlements—Malacca, Penang, Singapore, etc. ... ..	.72	—	
Turkey in Asia	2.02	0.708	
	1.82	—	
Oceania			
Australia	2.07	0.806	
New Zealand	2.23	0.886	
Dutch East Indies—Java	2.18	0.82	
Hawaiian Is.—Honolulu	1.92	0.64	
Philippine Is.—Luzon	1.56	0.58	
Africa			
Cape Colony, Orange River Colony, and Transvaal	3.14	1.376	
Natal—Durban	3.10	1.356	
Egypt—1st region	1.88	—	
2nd „	1.94	—	
3rd „	2.04	—	
Europe			
Austria-Hungary, Denmark, France, Germany, Great Britain, Italy, Norway, and Spain	2.42	0.792	
Russia in Europe and Caucasus	1.40	—	
Other countries	2.42	—	
America			
United States :			
California,—San Francisco and Oakland	2.42	0.792	
Other places	2.50	0.832	
Idaho, Oregon, Utah, and Washington Territory	2.50	0.832	
Colorado, Kansas, Nebraska, and Wyoming	2.54	0.852	
Alabama, Arkansas, Illinois, Indiana, Kentucky, Louisiana, Michigan, Minnesota, Ohio, Texas, and Wisconsin	2.60	0.882	
Columbia District, Connecticut, Delaware, Florida, Georgia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Is., Virginia, and West Virginia	2.66	0.912	
Canada :			
British Columbia—Vancouver	2.66	0.912	
Victoria (Vancouver Is.)	2.58	0.872	
Quebec	2.74	0.952	
Alaska	3.12	—	
Mexico—Mexico City	2.90	—	
Brazil—Rio de Janeiro	4.50	1.892	
San Paulo	4.50	—	
Argentine Republic, Bolivia, Chili, Paraguay, and Uruguay	4.18	—	
Panama Republic—Colon and Panama	3.72	—	
Peru—Iquitos	5.22	—	

International Wireless Telegrams are those dealt with in accordance with the provisions of the International Radiotelegraph Convention and the regulations attached thereto, as well as with special arrangements made between Japan and other countries. These messages are handled also at hours other than office hours. International wireless telegrams are subject to charges for every transmission or receipt effected by a coast or ship station, as follows:

Coast charge: For messages to or from places in the Japanese Empire and Manchuria, via the Japanese system, up to 5 words 60 *sen*; for every additional word, 12 *sen*. For messages despatched from, or destined for, other countries, per word 24 *sen*.

Ship charge: per word 16 *sen*.

The charges for transmission over the land line system are calculated according to the general rules.

III. Telephones. There are throughout Japan altogether 128,500 telephone subscribers (1911), and the number of additional applications for telephones is far greater than can be supplied. It is needless to say that hotels, foreign firms, Government offices, business houses, and large stores are all in telephonic communication, while at public parks, railway stations, and corners of larger streets are generally found public automatic telephone stands (463 altogether); cities at long distances from each other are also in telephonic communication. **Telephone fees** are as follows:—

Per Unit of Conversation of 5 minutes	Call fee, per each call (calling up a person who is a non-subscriber)
Within the area of one and the same district or Within one and the same city, town, or village	5 <i>sen</i> 5 <i>sen</i>
Outside of one and the same exchange area:—	
Within 1 <i>ri</i>	5 <i>sen</i> 5 <i>sen</i>
" 3 "	10 " 10 "
" 5 "	15 " 10 "
" 10 "	20 " 15 "
" 25 "	25 " 15 "
Within 100 <i>ri</i> , 1 <i>sen</i> per <i>ri</i> (5 <i>sen</i> taken as unit, and its fraction counted as 5 <i>sen</i>)	... .. 20 <i>sen</i> .
Beyond 100 <i>ri</i> , 1 <i>sen</i> per <i>ri</i> (10 <i>sen</i> taken as unit, and its fraction counted as 10 <i>sen</i>)	... .. 25 <i>sen</i> .

Chapter IV. Geographical Features.

I. Situation and Area. The long chain of islands which, together with the Peninsula of Chōsen (Korea), composes the Empire of Japan, extends from S. to N. along the E. coast of the continent of Asia. These islands lie between N. latitude 21° 45' (at the S. extremity of Taiwan) and 50° 56' (at the N. end of the Chishima Group), and between E. longitude 119° 18' (at the W. end of the Hōkotō or Pescadores Group) and 156° 32' (at the extreme E. point

of the Chishima Islands). Kyūshū, Shikoku, Honshū, and Hokkai-dō (Yezo), which constitute the central group, are usually known as Japan Proper, while N. of Yezo or Hokkai-dō lie the Chishima Islands (the Kuriles) and Karafuto (Southern Saghalien); while S. of Kyūshū there lie the Luchu Group and Taiwan (Formosa). Besides these there are many islands belonging to Japan Proper, such as Sado, Oki, Iki, Tsushima, Ogasawara-jima, and the Seven Isles of Izu (including Vries Is.). These islands of the Japanese Empire extend for about 2,100 m., with a width of 200 m. at their widest part, and have a total circumference of 18,558 m., containing an area of about 176,000 sq. m. About 15 per cent. of this total area being taken up by Taiwan and Karafuto, Japan Proper contains an area of about 148,700 sq. m. Of this central group, Honshū (Main Island) takes up over $\frac{1}{4}$ of the total area, or 87,427 sq. m., being about the size of the island of Great Britain; Hokkai-dō, the next largest, is somewhat smaller than Scotland; Kyūshū is about equal to one half of Ireland, and Shikoku to Wales.

Name of the Country. As the country is made up of various islands, it was called in ancient times Ōyashima, or 'Great Eight Islands.' It was also called Toyoashiwara-no-Mizuhō-no-kuni, on account of the richness of its soil and the luxuriance of its vegetation. Later it came to be called Nippon, or the 'Land of the Rising Sun,' from a belief that, being the E. extremity of land, the sun rose first on its shore. Japan is the English equivalent of Nippon.

Coast-Lines and Indentations. Japan Proper and its adjacent islands are remarkable for the length of their coast-lines, the total length amounting to about 17,600 m., which, compared with the area, gives the ratio of 1 m. of coast to every $8\frac{1}{2}$ sq. m. This ratio is greater than that for Great Britain, which is 1 m. of coast to 13 sq. m. Among the chief islands of the group, Kyūshū and Shikoku show a higher ratio of coast-line than the other islands. The average ratio for Honshū is 1 m. to 14 sq. m., but for the N. half of Honshū and for Hokkai-dō the ratio is 1 m. to 18.8 sq. m.

This relatively long coast-line is due to the great number of indentations, which take the form of gulfs, bays, bights, and inlets,—affording a rich supply of good natural harbours. These harbours are more numerous on the Pacific coasts than on the Japan Sea side. Among the better known may be mentioned Nagasaki, Kagoshima, Sasebo, Karatsu, Hakata, and Wakamatsu in Kyūshū; Shimonoseki and Moji as well as numerous ports on both sides of the Inland Sea coasts; Kōbe and Ōsaka; Yokkaichi and Atsuta in the Bay of Ise; Shimizu in Suruga Bay; Shimoda in Izu; Yokohama and Tōkyō; Ōgi-no-hama and Aomori in N. Japan; Hakodate, Mororan, Kushiro, Nemuro, and Otaru in Hokkai-dō; Niigata, Fushiki, Nanao, Tsuruga, Maizuru, Miyazu, and Sakai on the Japan Sea coast of Honshū.

Mountains. Japan is a mountainous country. There is a solid backbone of mountains running through each of the chief islands. These mountains may be considered as belonging to three systems. (1) There is a chain of mountain ranges which, starting in Karafuto, appears in Hokkai-dō, to reappear again in N. Japan, showing at its

greatest strength in the mountains of Shinano, Kai, and Suruga Provinces. This is known as the **Karafuto System**. (2) The mountains of the southern half of Japan belong to another system. A study of the map of Asia will show that the Kuenlue Mountains of the Central Asian Plateau run from the Pamirs toward the E. and, making a somewhat insignificant show as the Peling Mountains of Central China, reappear in Kyūshū and Shikoku, further extending toward the N.E. as the mountains of Yamato, Kii, and Yamashiro, till they end in the high ridges of the W. portions of Suruga and Shinano Provinces. This is known by the name of the **Kuenlue System**. (3) Like a wedge driven between these two systems stands the **Fuji Group**, or it may be compared to a cross-bar thrust through a long post, thus making a cross; for the Fuji Group begins on one side with the mountains of Izu and Hakone and ends on the other side with the high mountains of Hida and Etchū Provinces. These mountain systems make the natural divisions of the country; the region N. of the Fuji Group being known as Kwantō and the part S. of it as Kwansai; while the E. side of the long chain of mountains running through Honshū is known by the name of Omote-Nippon, or 'Front-Japan,' and the other side as Ura-Nippon, or 'Rear-Japan.'

The mountains of the Karafuto System are as a rule comparatively low and rounded, and rise in an undulating succession. In Honshū the more important of them are the Kitakami Range of Rikuchū Province, the Abukuma Ranges of Iwaki Province, the Tsukuba Group of Hitachi Province, and the Chichibu mountains of Musashi Province. The mountains of the Kuenlue System on the other hand are generally higher and more rugged in shape. Beginning with the high mountains of Kuma, in Kyūshū, they reappear in Shikoku as Ishizuchi-yama and Tsurugi-yama, to reappear again as Kōya-san in Kii Province, Odaiga-hara-yama, and other well-known hills of Yamato Province, Rokkō-zan of Settsu, Atago-yama and Hiei-zan of Yamashiro Province, and finally as the Akaishi mountains of Shinano Province and Koma-ga-take of Kai Province.

Volcanic Mountains. The volcanic mountains of Japan assume a great variety of shapes, adding much to the natural beauty of the country. The beautiful cone-shaped mountains of course first attract the attention of everybody,—the representative one being Fuji. But there are volcanic mountains of other shapes,—some with several sword-like peaks at the summit, like Yatsu-ga-take, others with a saw-like serrated summit, like Myōgi-san, or others still with all sorts of fantastic features, as may be seen in the case of Ontake, Norikura-dake, Shakujō-ga-take, and Kasa-ga-take. The following are the different systems of volcanic mountains:—

(A) *Volcanic Systems in the N. Half of Japan.*

(1) *Chishima Chain* of Volcanic Mountains. In the Chishima or Kurile Islands are found Chachanupuri and Rausu-yama, both active, and in Hokkai-dō, Atosanupuri, Oakan, Meakan, Nutakukamushiebe, Tarumae-yama (active), and Makukarinupuri.

(2) *Nasu Chain* of Volcanic Mountains. This chain begins with the volcanic hills round the Iburi and Toshima Provinces in Hokkai-dō and is continued on the Main Island by Osore-yama, Hakkōda-san, Akakura-yama, Iwate-yama, Yake-yama, Za-ō-yama, Azuma-yama, Bandai-san, the Nasu hills (of which Uchinasu-take is active), Takahara-yama, Shirane-san, Akagi, Haruna, and Myōgi of Shimotsuke and Kōtsuke Provinces, to end with the famous Asama-yama (active).

(3) *Chōkai Chain* of Volcanic Mountains. This chain includes Iwaki-yama of Mutsu Province, Chōkai of Ugo Province, Gwassan of Uzen, ending also with Asama.

(B) *Volcanic Systems in the S. Half of Japan.*

(1) *Aso Chain* of Volcanic Mountains. This chain includes Unzen-dake (active) of Hizen Province, Aso-san (active) of Higo Province in Kyūshū, Ishizuchi-yama of Shikoku, Muro-yama of Kii Province, Hōrai-ji-yama of Mikawa Province, and some mountains of Shinano.

(2) *Haku-san Chain* of Volcanic Mountains. This chain includes Sambe-yama, Daisen, Manabe-yama, Ōoka-yama, etc., of the Chūgoku regions, Haku-san of the Hokuroku District, and Tachi-yama of Etchū Province.

(3) *Kirishima Chain* of Volcanic Mountains. This chain consists of the Volcanic hills of Taiwan, the Nii-taka and Iwō Islands off Kagoshima, Kaimon-dake and Sakura-jima of Satsuma Province, and Kirishima-yama of Ōsumi.

(C) *Fuji Chain of Volcanic Mountains.*

This chain includes the seven islands of Izu (the Ōshima crater being active), the Hakone and Amagi groups of hills, Fuji, and on the other side Yatsu-ga-take, Tatehina-yama, Togakushi-yama, Izuna-yama, Kurohime-yama, and Myōkō-zan.

This central mountainous region of Japan, where are found, with Fuji as their centre, several groups of mountains which practically cover seven provinces, has been fitly called the '**Japanese Alps**,' (Weston's 'Mountaineering and Explorations in the Japanese Alps'). It has also been called the Sierra Nevada of Japan. In some places among these mountains there may be noticed distinct traces of glaciers.

Rivers. The mountain chains which extend throughout the length of the four chief islands form a divide or watershed, so that rivers, mostly short and rapid, flow down on both sides.

In Hokkai-dō, the Ishikari and the Teshiwo, opposite the Tokachi and the Kushiro; in Honshū, the Omono opposite the Kitakami-gawa, the Mogami opposite the Abukuma, the Aga opposite the Naka, the Shinano-gawa opposite the Tone, the Fuji, and the Tenryū, the Jintsū opposite the Kiso; in general the first mentioned rivers in these pairs run N. and the second mentioned run S. In Kinki District, a comparatively large river—the Yodo—flows southward from Lake Biwa-ko, emptying itself into the Bay of Ōsaka. In the Chūgoku regions, the lands on both sides of the watershed

are yet narrower, and we again see short rivers flowing in pairs in opposite directions; the Asago opposite the Kako, the Hino opposite the Asahi and the Ōkawa, the Gō-no-kawa opposite the Ōta-gawa. In Shikoku, the Yoshino-gawa and the Hiji-kawa run N., while the Niyodo and the Shimanto flow S. In Kyūshū, the Chikugo and the Kuma are paired against the Gokase and the Ōyodo. The Japanese rivers, being thus narrow, shallow, and rapid-flowing, are of little use as a means of transportation. In the upper parts the streams are as a rule blocked by timber, and from the middle portion down available only for small boats, which are towed upstream with the greatest difficulty by long ropes hauled by coolies. Only on the lower courses of a few of the largest ones, such as the Yodo, the Shinano, and the Tone, are small steam-launches available. On the other hand these rivers serve a most useful purpose as reservoirs for irrigating rice lands, thus contributing toward the annual yield of rice, amounting to 50 million *koku* (250 million bushels), valued at 1,000 million *yen*. These rapid-flowing streams are moreover being utilized to produce electricity; all the schemes now on foot when realized are estimated to produce 563,000 H.P.

In the case of most of these swift-flowing Japanese rivers, the upper course is marked by the presence in the river bed of innumerable big boulders, of all shapes and colours, through the midst of which in ordinary times shallow streams meander along. The banks and the mountain sides between which lies the river bed are generally covered with a thick growth of large trees. Moreover in many cases, when the river has its source in a lake on a mountain summit, the waters usually flow down as a cascade or waterfall, like the Daiya-gawa which turns into the famous Kegon Waterfall of Nikkō, or the Shiramizu Waterfall (2,100 ft.) on the side of Haku-san, Kaga Province, or the Takahara-gawa rapids of Hida.

Coming down to the middle course of the river, we find that the stream has grown in volume, by taking in one or more affluents, the banks are high, boulders few in number, and the river bed paved with stones, generally as large as one's head. From the middle portion down in some rapid flowing rivers, like the Hōzu-gawa near Kyōto, the Fuji-kawa and Tenryū-gawa in Shizuoka Prefecture, or the Kuma-gawa in Kumamoto Prefecture, the river consists of many rapids, the descent of which by boat offers an exciting and interesting pastime. Getting down to the lower course, we find the stones paving the river bed gradually become smaller, till they pass into pebbles or mere sand.

Uplands and Low Plains. Of the areas not occupied by hills, mountains, rivers, or lakes, about 70% are taken up by uplands and 30% by low plains. Among the well-known uplands may be mentioned the plateaux in the neighbourhood of Fuji, such as those found in Shinano, Hida, and Kii Provinces, and those of Chūgoku. There are, besides, uplands on the skirts of volcanic mountains, such as Rokuri-ga-hara and Oiwake-ga-hara, at the base of Asama-yama; Izuna-ga-hara, extending over the skirts of Izuna-yama; Togakushi-yama and Kurohime-yama, the uplands on the skirts on Daisen and Sambe-yama, in San-in-dō; the uplands on the skirts of Iwate and Chōkai mountains, in N. Japan; and Nasuno-ga-hara nearer Tōkyō. These uplands on the skirts of volcanic mountains are generally covered with grass, among which grow many varieties of lilies and other flowering herbs, which present a gay aspect in spring, summer, and early autumn.

The low plains are found along the courses of large rivers, such as the plains along the Mogami-gawa, the Shinano-gawa, the Tone-gawa, the Kiso-gawa, and the Yodo-gawa, in Honshū; the plains along the Ishikari-gawa, the Tokachi-gawa, and the Kushiro-gawa, in Hokkai-dō; the plains along the Yoshino-gawa in Shikoku; the plains along the Chikugo-gawa, the Sendai-gawa, the Kikuchi-gawa, and the Midori-gawa in Kyūshū. These plains and many other smaller ones constitute the agricultural lands,—the larger part of them rice-fields—which under intensive methods of cultivation make so rich a compensation for the labours of sturdy farmers.

Lakes. There are many well-known lakes on low plains, such as Kasumi-ga-ura, Imba-numa, and Tega-numa, not far from Tōkyō; Hamana-ko, in the Tōkai-dō; the celebrated Biwa-ko, near Kyōto (see P. 337, Vol. II.), Shinji-ko in Izumo Province, Hachirō-gata in Ugo Province, Sambō-ko in Wakasa Province, Kawakita-gata in Kaga Province, Ogara-numa in Mutsu Province, Ikeda-ike in Satsuma Province, Kyūshū. These lakes on the plains are, with a few exceptions, not very attractive. Some of them are large marshes or swamps. But the lakes on the uplands or among the mountains are generally very beautiful. The following are lakes on uplands: Inawashiro-ko (40 *m.* in circumference) of Iwashiro Province, To-wada-ko of Mutsu Province, Suwa-ko of Shinano Province, Dōya-ko, Shikotsu-ko, Kushiro-ko of Hokkai-dō. The following are lakes among mountains: Akan-ko, Ōnuma, Sensai-ko in Hokkai-dō, the famous Ashi-no-ko in Hakone, and the five lakes of Fuji, Ōnuma and Ōnibu-ike of Hida Province, Senja-ga-ike of Kaga Province, the famous Chūzenji-ko of Nikkō, and Ikao-numa and Ōnuma of Kōtsuke Province, Goshiki-numa, Onogawa-numa, Akimoto-numa, and Hibara-numa in Iwashiro, Zaō-numa in Iwaki Province, Tazawa-ko in Ugo, Osoreyama-ko in Mutsu Province.

II. Inhabitants and Population.

I. The Inhabitants of the islands and peninsula composing the Japanese Empire comprise members of the Yamato race, the Luchuan, the Koreans, the Taiwan natives of Chinese extraction, the Ainu of Hokkai-dō, the Taiwan aborigines (of the Malay race), and the aborigines (of the Tungus race) of Karafuto. Of these the more important are the first four; among these four, the Yamato race who people Japan Proper are numerically, intellectually, and politically, the most important. Whatever their origin or origins, the members of the Yamato race have grown together with the rise of the one Imperial House, their common history dating back according to Japanese authorized chronology to 660 B. C.

II. Population. The total population of the Japanese Empire, according to the returns of 1909, is 66,256,000 (100 females to 104.5 males). Of this total, the inhabitants of Japan Proper count 50,255,000 (100 females to 102 males), the Koreans 12,934,000 (100 females to 113 males), the natives of Taiwan 3,065,000 (100 females to 110.4 males), and the aborigines of Karafuto 2,108 (100 females

to 102.3 males). Since 1872 (5th year of Meiji), when there were 33,111,000 people, Japan Proper has gained in population by 52 per cent., *i.e.* there has been in these 38 years an increase of about 17,000,000; the average rate of annual increase being 14 per 1,000. Within recent years there has been an annual increase of 650,000 to 770,000 (the ratio being 13.4 to 15.7 per 1,000). If this ratio remains unchanged, the present population will be doubled in seventy years.

Density of Population. The average density of population throughout Japan Proper is 333.4 per sq. m. (2,027 per sq. *ri*), which makes Japan one of the most densely populated countries of the world; the only three more densely populated being Belgium (583 per sq. m.), Holland (442 per sq. m.), and England (358 per sq. m.). But the density is not by any means uniform throughout. The most thickly populated portion is the region around Kyōto and Osaka, where the rate rises to as much as three times the average density. Throughout the Tōkai-dō (or the Eastern Sea-board district, between, say, Nagoya and Yokohama) the rate is twice the average, while along the San-yō-dō (or the Inland Sea-board of Honshū) it is one and a half times the average. In the Hokuoku district (Japan Sea coastal regions), and in Shikoku and Kyushu, the density is one and one-third times the average rate. On the other hand the density is less than the average in the San-in district, in the central mountainous regions of Tōsan-dō, and in the North-Eastern Provinces, in Hokkai-dō it being but slightly over $\frac{1}{10}$ of the average rate. The islands of Awaji, Iki, Sado, and Luchu (Okinawa) are comparatively thickly populated—the rate being 1–2.8 times the average density.

Class Distinctions. In ancient days the inhabitants of the Japanese islands were divided into the *Kōwō-betsu*, or Imperial Family, the *Shin-betsu* or the families related to the Imperial Family, and the *Bun-betsu*, or emigrants from foreign countries and their descendants. During the feudal period, the classes consisted of the Imperial Family, with the different houses into which the Emperor's blood relations were divided, the *Kuge*, or court nobles, the *Buke*, or feudal daimyos and their retainers, the farmers, the artisans, the merchants, and the *Eta*, or outcasts. With the Restoration of 1868, which meant also a social revolution, most of these distinctions, as far as legal and social privileges were concerned, were abolished, and in their place there arose the division into the Imperial Family, with its branch houses (the only privileged class), the *Kwazoku*, or nobility, the *Shizoku*, or former feudal retainers (knights), and the *Heimin*, or common people. The nobles have certain Court privileges, accompanied by regulations relating to succession, and a hereditary estate, but otherwise they are on a perfectly equal footing with the *Shizoku* and the *Heimin*. The *Shizoku* have no privileges—not even socially—which in the slightest degree differentiate them from the *Heimin*; the only distinction being perhaps that a *Shizoku* family is supposed to boast a slightly better ancestry than a *Heimin*.

(A) **Imperial House.** The Emperors of Japan have descended in one unbroken line from the First Emperor Jimmu-Tennō, who ascended the throne in 660 B.C.—Jimmu-Tennō being himself descended from Amaterasu-Ōmikami, or the Sun-Goddess. The present Emperor is the 122nd in the line of succession. His family includes the Empress, the Crown Prince, and two other Princes, the Imperial Princes and their consorts, and the Imperial Princesses.

H. I. M. Yoshihito, Emperor of Japan, son of the late Emperor Meiji-Tennō; born Aug. 31, 1879; proclaimed Crown Prince Nov. 3, 1889; married May 10, 1900, Sadako-Hime, (born June 25, 1884), daughter of the late Prince Kujō Michitaka: succeeded to the throne on the demise of H. I. M. Meiji-Tennō, July 30, 1912. *Offspring*—H. I. H. Crown Prince Hirohito, born Ap. 29, 1901; H. I. H. Prince Yasuhito (*Atsu-no-Miya*), born June 25, 1902; H. I. H. Prince Nobuhito (*Teru-no-Miya*), born Jan. 3, 1905.

Emperor's Sisters.

H. I. H. Princess Masako, born Sept. 30, 1888, married Ap. 30, 1908 to Prince Tsunehisa (*Takeda-no-Miya*); H. I. H. Princess Fusako, born Jan. 28, 1890, married Ap. 29, 1909 to Prince Naruhisa (*Kita-shirakawa-no-Miya*); H. I. H. Princess Nobuko, born Aug. 7, 1891, married to Prince Yasuhiko (*Asaka-no-Miya*); H. I. H. Princess Toshiko, born May 11, 1896.

Other Leading Members.

Fushimi-no-Miya, Arisugawa-no-Miya, Kan-in-no-Miya, Higashi-Fushimi-no-Miya, Kwachō-no-Miya, Komatsu-no-Miya (Dowager Princess Yoriko), Nashimoto-no-Miya, Kaya-no-Miya, Kuni-no-Miya, Asaka-no-miya, Higashi-Kuni-no-Miya, Kitashirakawa-no-Miya, Takeda-no-Miya, Yamashina-no-Miya.

(B) **Nobility.** There are five ranks in the aristocracy of the Japanese Empire,—the *Prince, Marquis, Count, Viscount, and Baron*. There are altogether 988 noble families, composed of 17 Princes, 43 Marquises, 104 Counts, 395 Viscounts, and 429 Barons (of these 6 Marquises, 3 Counts, 22 Viscounts and 45 Barons belong to Chōsen). Among the Japanese nobility, all Princes and Marquises have the right to sit, and all Counts, Viscounts, and Barons to elect a certain number from among themselves to sit for seven years in the House of Peers of the Imperial Diet.

Several of the Japanese nobles are descended from court nobles of the 7th century, and many from the *daimyos* of the feudal period. Many others have been created nobles on account of their services (both civil and military) in connection with the Restoration of 1868, the Sino-Japanese War of 1894-5, and the Russo-Japanese War of 1904-5. New names are constantly being added to the list. On account of the custom of adopting heirs, Japanese noble families scarcely ever become extinct.

(C) **The Shizoku**, or old retainer families, number altogether 440,000, comprising about 2,167,000 members. Formerly the Shizoku, or *Samurai* (meaning a retainer), constituted the backbone of the nation, being practically the only cultured class, and observing a severe code of morals known as *bushidō*. Nearly all the statesmen and military leaders who have hitherto distinguished themselves rose from this class. But with the abolition of the privileges of the above class and the spread of education, especially the introduction of constitutional government, the *Heimin* class are fast coming to have their full share in the responsibilities of national life. Many *Heimin* now enjoy wealth and social rank not dreamed of by the

majority of Shizoku. The fifteen highest tax payers of each prefecture, who elect from among themselves a member of the House of Peers, belong largely to the Heimin class.

III. Political Organization and Local Divisions.

(A) *Political Organization.* Japan is a constitutional monarchy, the Emperor ruling by virtue of his succession in one unbroken line from the first Emperor Jimmu-Tennō (660 B.C.). The Constitution was proclaimed by Meiji-Tennō on February 11, 1889, and came into force the following year.

During the early periods of the country's history, the Emperor in person led armies and carried on administration, but later on there arose the custom of entrusting the government either to a member of the powerful court nobility, who as the *Sesshō-kwampaku*, or Regent, actually ruled the country, or to a chief of one of the powerful military clans, who, as the *Shōgun* or Generalissimo of the Empire, actually exercised the supreme military and civil authority (e.g. the Tokugawa Shōgun). With the Restoration of 1868, the Emperor regained his rightful authority, but immediately proclaimed through the Five Articles of an Imperial oath (made to the spirits of his Imperial ancestors), his intention of governing the country by means of a legislative assembly and on the basis of public opinion. The Imperial Diet met for the first time in 1890.

The Emperor exercises the supreme executive power with the advice and assistance of the Cabinet ministers, the legislative power with the consent of the Imperial Diet, and the judiciary power in accordance with law and through the courts of justice. There is a Privy Council, which is consulted by the Emperor on matters of important state business. The Emperor is the head of the Army and the Navy, can declare war, make peace, and conclude treaties.

Imperial Diet. The Imperial Diet consists of the House of Peers and the House of Representatives. The House of Peers consists of 379 members (30th Diet),—13 Imperial Princes, 16 Princes, 31 Marquises, 17 Counts, 70 Viscounts, 63 Barons, 45 representatives of the highest tax payers in the various prefectures, and 124 eminent scholars or officials who have rendered meritorious service to the state, (Imperial nominees). The House of Representatives consists of 381 members (30th Diet), who are divided into several parties, such as the *Seiyū-kwai*, *Dōshi-kwai*, and *Kōkumin-tō*. Party politics are at present in a transitional stage, and constant changes take place in the composition of parties.

The Government is divided into the nine departments of Foreign Affairs, Home Affairs, Finance, War, Navy, Justice, Education, Agriculture and Commerce, and Communications, which are presided over by ministers, who with the Minister President of State constitute the Cabinet.

The Judiciary System consists of the Supreme Court, seven courts of appeal, 500 local courts, and 295 district courts. The reformed codes—criminal and civil—are in operation.

(B) *Local Division.* Administratively, Japan Proper is divided into 47 prefectures (1 *dō*, 3 *fu*, and 43 *ken*), each of which is under

a governor appointed by the Central Government. The prefectures are divided into cities (*shi*) and counties (*gun*); the former into wards (*ku*), and the latter into towns (*chō*) and villages (*son*). The prefectures, cities, counties, wards, towns, and villages each have an assembly, which mainly deliberates on financial matters. The governor, city mayor, and county-sheriff are each assisted by a council elected by the assembly. There are 66 cities, 1,164 towns, and 11,226 villages, which constitute the units of local government. Karafuto, Taiwan, Chōsen, and the leased territory of Kwantung are under a colonial administration.

Provinces (*kuni*) and Districts (*dō*). Modern administrative divisions are known as prefectures (*dō*, *fu*, or *ken*) as above-mentioned, but there are older divisions into provinces (*kuni* or *shū*) and into districts (*dō*), which are still retained as a convenient geographical nomenclature. These provincial divisions—the kingdom being divided into 61 *kuni* or provinces—have existed from very ancient times, and we find their boundaries follow mainly the course of a river or of a mountain range. With the addition of modern divisions into *kuni*, as in the case of Hokkai-dō, there are at present 81 provinces altogether. The districts which are called *dō* (except old metropolitan district called *Kinai*) are much larger divisions; originally administrative divisions, as were also the *kuni*, they are now kept up merely as geographical divisions. Each district comprises several provinces: namely—

Kinai, comprising Yamashiro, Yamato, Kawachi, Izumi, and Settsu, (5 provinces);

Tōkai-dō, comprising Iga, Ise, Shima, Owari, Mikawa, Tōtōmi, Suruga, Kai, Izu, Sagami, Musashi, Awa, Kazusa, Shimōsa, and Hitachi (15 provinces);

Tōsan-dō, comprising Ōmi, Mino, Hida, Shinano, Kōtsuke, Shimotsuke, Iwaki, Iwashiro, Rikuzen, Rikuchū, Mutsu, and Uzen, Ugo (13 provinces);

Hokuroku-dō, comprising Wakasa, Echizen, Kaga, Noto, Etchū, Echigo, and Sado (7 provinces);

San-yō-dō, comprising Harima, Mimasaka, Bizen, Bitchū, Bingo, Aki, Suwō, and Nagato (8 provinces);

San-in-dō, comprising Tamba, Tango, Tajima, Inaba, Hōki, Izumo, Iwaki, and Ōki (8 provinces);

Nankai-dō, comprising Kii, Awaji, Awa, Sanuki, Iyo, and Tosa (6 provinces);

Saikai-dō, comprising Chikuzen, Chikugo, Buzen, Bungo, Hizen, Higo, Hyūga, Ōsumi, Satsuma, Iki, Tsushima (11 provinces), and Luchu;

Hokkai-dō, comprising Oshima, Shiribeshi, Ishikari, Teshiwo, Kitami, Iburi, Hidaka, Tokachi, Kushiro, Nemuro, and Chishima (11 provinces).

Prefectures, their Populations, and Chief Towns.

The following is the list of prefectures, with their populations, cities, and chief towns: (C.=city, T.=town. The city or town asterisked is the seat of prefectural government).

Prefectures.	Population.	Chief towns in the prefecture.
Hokkai-dō.	1,400,100	Hakodate, Otaru, *Sapporo.
Aomori.	709,400	*Aomori (C.), Hirosaki (C.), Hachinohe (T.).
Iwate.	766,000	*Morioka (C.).
Akita.	880,400	*Akita (C.), Noshiro (T.).
Yamagata.	898,200	*Yamagata (C.), Yonezawa (C.).

Miyagi.	849,200	* Sendai (C.), Ishinomaki (T.).
Fukushima.	1,193,700	* Fukushima (C.), Wakamatsu (C.).
Niigata.	1,772,200	* Niigata (C.), Nagaoka (C.), Takada (C.).
Tōkyō.	2,776,800	* Tōkyō (C.), Hachioji (T.).
Kanagawa.	1,116,500	* Yokohama (C.), Yokosuka (C.).
Saitama.	1,237,000	* Urawa (T.), Kawagoe (T.), Kumagae (T.).
Chiba.	1,318,700	* Chiba (T.), Chōshi (T.).
Ibaraki.	1,227,400	* Mito (C.).
Tochigi.	938,500	* Utsunomiya (C.), Ashikaga (T.).
Gumma.	917,400	* Maebashi (C.), Takasaki (C.).
Nagano.	1,362,800	* Nagano (C.), Matsumoto (C.), Ueda (T.).
Yamanashi.	555,700	* Kōfu (C.).
Shizuoka.	1,338,600	* Shizuoka (C.), Hamamatsu (C.), Numazu (T.).
Aichi.	1,812,800	* Nagoya (C.), Toyohashi (C.), Okazaki (T.).
Mie.	1,036,000	* Tsu (C.), Yokkaichi (C.), Uji-Yamada (C.).
Gifu.	996,000	* Gifu (C.), Ōgaki (T.).
Shiga.	651,800	* Ōtsu (C.), Hikone (T.).
Fukui.	610,500	* Fukui (C.), Takefu (T.), Tsuruga (T.).
Ishikawa.	753,300	* Kanazawa (C.), Nanao (T.).
Toyama.	746,000	* Toyama (C.), Takaoka (C.).
Kyōto.	1,117,800	* Kyōto (C.), Fushimi (T.).
Ōsaka.	2,007,900	* Ōsaka (C.), Sakai (C.).
Nara.	550,300	* Nara (C.), Kōriyama (T.).
Wakayama.	704,600	* Wakayama (C.), Shingū (T.).
Hyōgo.	1,917,900	* Kōbe (C.), Himeji (C.), Akashi (T.).
Okayama.	1,180,700	* Okayama (C.), Tsuyama (T.).
Hiroshima.	1,549,400	* Hiroshima (C.), Onomichi (C.), Kure (C.), Fukuyama (T.).
Yamaguchi.	1,017,100	* Yamaguchi (T.), Shimonoseki (C.).
Shimane.	722,900	* Matsue (C.), Hamada (T.).
Tottori.	427,100	* Tottori (C.), Yonago (T.).
Tokushima.	700,900	* Tokushima (C.), Muya (T.).
Kagawa.	707,600	* Takamatsu (C.), Marugame (C.), Zentsūji (T.).
Ehime.	1,028,600	* Matsuyama (C.), Imabari (T.), Uwajima (T.).
Kōchi.	652,300	* Kōchi (C.).
Nagasaki.	1,066,200	* Nagasaki (C.), Sasebo (C.).
Saga.	653,300	* Saga (C.), Karatsu (C.).
Fukuoka.	1,662,200	* Fukuoka (C.), Kurume (C.), Moji (C.), Kokura (C.).
Kumamoto.	1,210,200	* Kumamoto (C.), Yatsushiro (T.), Uto (T.), Hitoyoshi (T.).
Ōita.	860,400	* Ōita (T.), Usuki (T.), Nakatsu (T.).
Miyazaki.	536,400	* Miyakonojō (T.), Miyazaki (T.).
Kagoshima.	1,263,200	* Kagoshima (C.).
Okinawa (Luchu).	501,100	* Naha, Shuri.

Chapter V. History.

Sec. I. From Jimmu-Tennō to Jingō-Kōgō, a period of 929 years (660 B.C.—269 A.D.).

The Japanese monarchy, according to the *Kojiki*, or 'Record of Ancient Events,' was founded in 660 B.C., in which year the first emperor, Jimmu-Tennō ("Divinely Brave Emperor"), ascended the throne, after establishing himself in Central Japan, *i.e.* in Yamato. The Emperor Jimmu was the 57th in descent from the Sun-Goddess, Amaterasu-Ōmikami (Tenshō-kōdaijin), who is now worshipped at the Great Shrines of Ise.

The Sun-Goddess was born from the left eye of Izanagi, who with his consort, Izanami, (the two deities who at the beginning descended from *Takama-ga-hara*, or the 'High Heavenly Plain' on Onokoro-jima) produced the land of Ōyashima (now known as Japan). Later Susanowo-no-Mikoto (Male Deity) was born from the nose of the Creator Izanagi. Susanowo was impetuous and turbulent, often offending his august sister, and was driven out to the land of *Ne*, supposed to have been the modern Izumo and Hōki. There he settled and married and extended his sway beyond the sea to Korea. In a campaign against Yamada-no-Orochi, a rebel chief, he obtained as a war trophy a sword known as *Murakumo-no-tsurugi*, which, being presented to the Sun-Goddess, became one of the Three Insignia of the Japanese Imperial House (the other two being a mirror called *Yata-no-kagami* and a jewel called *Yasakani-no-Magatama*).

The Sun-Goddess who ruled in *Takama-ga-hara*, or the High Heavenly Plain, commissioned her grandson, Ninigi-no-Mikoto, to descend upon Ōyashima and found a kingdom. Ninigi was invested with the three sacred symbols of royalty and instructed thus,—"The land shall be ruled hereditarily by my descendants; you, my grandson, go and govern it, and may the prosperity of the Imperial House be everlasting like the Heaven and the Earth." Ninigi with his trusted advisers alighted at *Takachiho-no-mine*, in Hyūga (Kyūshū Is.), and brought the surrounding regions under the Imperial sway. Here he, his son, and grandson had their seat, till the Emperor Jimmu, (Ninigi's great-grandson) started on his 'Eastern Expedition.' The first place at which Jimmu and his followers landed was *Naniwa*, the present Osaka. Being repulsed in an attempt to subdue Yamato Province, he took a roundabout route *via* Kii, finally taking possession of the coveted province. Yamato and its neighbouring provinces have ever since remained the metropolitan provinces surrounding the Imperial Court.

Jimmu-Tennō, on ascending the throne, appointed his trusted followers to high posts in the government, and these posts being made hereditary gave rise to a system of clans among the court nobles. The Emperor ruled for 76 years and was buried at a spot near *Unebi* Hill, marked now by the Kashihara Shrine. Concerning this first period of nearly 1,000 years, embracing the reigns of 14 Emperors and 1 Empress, very few events of any importance are known. In particular, between Jimmu (660 B.C.) and Kaikwa (98 B.C.) the record is practically a blank. With the reign of Suinin (29 B.C.—70 A.D.) a few events begin to crop up. In 88 B.C. the kingdom was divided into four sections, each section being placed under the command of a general. In 33 B.C. Mimana, a Korean kingdom on the S.E. Sea-board, sent tribute to the Court at Yamato. Between 97 and 113 A.D., Prince Yamato-take crushed two rebellions, one in Kyūshū, where the Kumaso tribe asserted independence, and the other in N.E. Japan, where aboriginal tribes (*Ainu*) threw off the Imperial sway. In the former case, the Prince (then 16 years of age), disguised as an innocent maid, entered the camp of the rebel chief and stabbed him to death. In the latter case, the Prince led a victorious army through Kazusa, Hitachi, and Rikuzen, as far as the vicinity of the present Shiogama. Prince Yamato-take died in 113 at Nobono, Ise, after his return from the N.E.

By far the most important event of this early period was the subjugation of Shiragi, a kingdom of Korea. The Kumastos of Kyūshū rose again in rebellion, and the Emperor Chūai, accompanied by his consort, Jingō-Kōgō, personally conducted the campaign against the rebels. But the Emperor having died before subjugating them,

the valiant and sagacious Empress invaded Korea (201 A.D.), rightly divining that the King of Shiragi was at the bottom of all the trouble in Kyūshū. The conquest of Shiragi, Kudara, Mimana, *etc.*, was easily effected, the Kumaso troubles ceased, and Shiragi and other states remained for centuries subject to Japan. The conquest of Korea had apparently another very important result. It paved the way for the coming to this country of many Koreans, who were bearers of a higher civilization.

Sec. II. From Ōjin-Tennō to Kwōnin-Tennō, a period of 511 years (270-781 A.D.).

An event of supreme importance in the period was the introduction of *Chinese literature*. In the 16th year of Ōjin-Tennō, the King of Kudara sent a tribute of two books,—the Confucian Analects and the One Thousand Characters Essay. With these books came teachers (*e.g.* a learned Korean, Wani, and a Chinese scholar, Achino-omi), who became instructors of the young princes, and their descendants for generations served as the court recorders. Now Japan had letters by which to put down in writing her past history as well as songs and poems. About this time China was rent by civil strife, and there came over many refugees, who became teachers in letters, sericulture, weaving, smithing, brewing of liquor, *etc.*

Ōjin was succeeded on the throne by a virtuous prince,—Nintoku-Tennō. The Emperor Nintoku made Naniwa (Osaka) the seat of his government. He reduced taxes and imposts, after observing from his palace verandah that scarcely any smoke went up from people's houses. He constructed roads and bridges. As his name signifies, he is regarded as the model of a merciful and virtuous prince.

In the 13½ year of Kinmei-Tennō (552), the King of Kudara presented to the Court of Nara some Buddhist images and sutras. At once there arose a fierce contest in the Court between the partisans of the new cult and those of the old native gods: the clan of Soga favouring Buddhism and the Mononobe Family opposing it,—the feud extending into the next generation. That Buddhism finally acquired a firm footing was due to the all-powerful influence of the Empress Suiko (the consort of Bidatsu-Tennō and, after his death, a reigning Empress) and of Shōtoku-Taishi, the Crown Prince and Regent of the Kingdom (593-621 A.D.). The latter is not unfittingly called the Constantine of Japanese Buddhism. The Prince was a man of great wisdom and profound learning—being thoroughly versed both in Buddhist Sutras and Chinese classics. He established court ranks and ceremonies and promulgated in the name of Suiko-Tennō the fundamental law of the realm, consisting of 17 articles, at the same time laying the basis of a system of administration and national morals. He built many splendid temples, Hōryū-ji near Nara being a conspicuous example (see P. 310, Vol. II). Now there were brought over from Korea many craftsmen, skilled in architecture, sculpture, painting, casting, embroidery, *etc.* Japan's arts and liter-

ature have received a profound stimulus from the spread of Buddhism.

It is interesting to note that the introduction of Chinese Buddhism and Chinese civilization into Japan (552 A.D.) was practically synchronous with the introduction of Roman Christianity and Roman civilization into France (496 A.D.) and Great Britain (597 A.D.).

With the victory of Buddhism, its partisans at the Court gained a dominant influence, and the power was not held in unselfish hands. Soga-no-Iruka and his son Emishi became masterful and were believed to be aspiring to the throne itself. But they encountered stern opposition from Prince Katsuragi (Naka-no-ōye) and Nakatomi-no-Kamatari, a noble of the most ancient lineage. These two contrived and successfully carried out a court revolution. On the 12th day of the 6th month, 646 A.D., when the Korean envoy (tribute bearer) was being presented at the Court, in the presence of the Empress Kwōkyoku, the proud and aspiring Soga-no-Iruka and his son were assassinated. Thereupon the Empress, who had been a tool of the Sogas, consented to retire from the throne, and two days later (14th of the 6th month) the Crown Prince Kōtoku ascended the throne, nominating Prince Katsuragi the heir apparent. Kamatari now became the chief minister, with the Crown Prince to support him. The Emperor, on their advice, now adopted for the first time an era name,—the new era adopted being Taikwa. The administrative machinery was thoroughly reformed. The lands which had been greedily and unlawfully appropriated by the Soga and other powerful clans were confiscated, being distributed fairly among the people. The reforms of Taikwa, besides effecting a great improvement in the machinery of government, were agrarian in their nature and were hailed with joy by the country at large.

The Central Government was divided into 8 departments and a bureaucratic system was adopted based on the model of that in China, then in the height of its glory under the Sui and Tang Dynasties. The state machinery was thus completely sinicised.

Prince Katsuragi took an active part in the affairs of the state, first during 16 years (645–661) as the heir apparent and then for the next 9 years (662–671) as Emperor,—Tenji-Tennō. The Emperor Tenji-Tennō will always occupy a prominent place in Japanese history, as it was largely due to him that Japan acquired for the first time a civilized and centralized administration. In one case, however, his policy met with a repulse. An expedition sent to Korea (661), for the purpose of supporting Kudara and Koma against a Chinese invasion, proved a failure, and the peninsula was practically lost to Japan. The Empress Saimei-Tennō, who, accompanied by the Crown Prince Katsuragi, was then staying in Kyūshū in order carefully to oversee the expedition, died at the place of sojourn and was succeeded by Katsuragi, under the title of Tenji-Tennō.

The work of internal remodelling started by Emperor Tenji was carried on by the four succeeding sovereigns, and, with the promulgation of the Taihō-ritsu-rei (701) under the Emperor Mommu-Tennō, Japan gained for the first time a complete legislative system.

Choice of a Permanent Capital. In the 1st year of Wadō (708), for the first time in Japanese history a permanent capital was built at Nara. It had been the custom hitherto to change the seat of government with every new reign, there being but one or two exceptions to the rule, when the court remained in the same place under two successive sovereigns. With the permanent capital, a great impetus was given to building large and handsome structures, with expensive and gorgeous decorations. A large number of skilled carpenters and sculptors were invited over from Korea and China. There now rose up as if by magic the splendid city of Nara,—“Bright and gay, Nara, the capital, now at its best like the cherry in full bloom.” Nara continued to be the seat of the Imperial Court for 75 years, till 781,—covering 8 reigns (4 Emperors and 4 reigning Empresses). The long and prosperous reign of Shōmu-Tennō (724-748) was made memorable by the casting of the world-famous Buddha-image and the construction of many beautiful pagodas.

Sec. III. From Kwammu-Tennō to Antoku-Tennō, a period of 401 years (782-1183).

The 50th Emperor, Kwammu, was a very able and enlightened ruler. He removed the capital from Nara to Yamashiro, where at a spot remarkable for natural beauty he had a new city built,—the original of the present City of Kyōto. Kwammu sent an expedition under General Sakanoue-no-Tamuramaro against the Ainu of the N. and completely brought them into subjection.

The larger part of this period is marked by the ascendancy of the Fujiwara Family; its chief features being the struggles with other families and intrigues among the Fujiwaras themselves. The Fujiwaras were descended from Kamatari, the coadjutor of Tenji-Tennō in the reforms of the Taikwa Era. The monopoly of power soon made them corrupt and finally effeminate. During the last thirty years of the period the power passed into the hands of the Taira Family.

In 901 Sugawara Michizane, who occupied a supreme post in the government, was banished to Kyūshū, being appointed to the office of Dazai-Gonnosochi. Michizane was the most learned man of the age and a statesman on whom the Emperors Uda and Daigo depended for curbing the power of the Fujiwara Family. His banishment was the result of intrigues on the part of his jealous rivals, the Fujiwaras.

In the second half of the 11th century the Fujiwara Family ceased to produce able men, while there appeared on the scene a very capable and ambitious monarch, Shirakawa-Tennō. As a monarch *de jure* between 1073 and 1086 and then as a *de facto* sovereign (under the title of *Hōō*) after his retirement till his death in 1128, Shirakawa-Hōō exercised a supreme power, practically breaking up the Fujiwara machinery of government. He enlisted the services of the Taira and Minamoto clansmen, in order to overawe the Fujiwaras on the one hand and to protect himself against the turbulent priest-soldiers of Hiei-zan on the other; he also despatched them on punitive expeditions against distant rebel tribes. The Hiei-zan

priests, who were bold, audacious, unscrupulous, and utterly corrupt, proved most troublesome. Shirakawa-Hōō used to say, "There are three things that obey not my will,—the waters of the Kamogawa, the dice, and the priests of Hiei-zan."

When the strong hand of Shirakawa-Hōō was removed, veritable anarchy ensued at the Court. There were several retired Emperors living, and these struggled with one another in order to regain power, and on the opposing sides were ranged the Taira and Minamoto clansmen. Between 1156 and 1159, covered by the eras of Hogen and Heiji, Kyōto was the scene of frequent lamentable disturbances of the nature above described. Out of these troubles there emerged one man who was powerful enough to restore peace. This man was Taira-no-Kiyomori. He became all-powerful at Court, and his sons and relatives filled all the important posts in the government, acquiring nearly all the lucrative domains in the Empire. This Taira régime lasted, for 17 years, from 1166 to 1183. In the meantime, an heir to the Minamoto Family, exiled to Izu after the extermination (by Kiyomori) of his father and other male members of the family, —Yoritomo—bided his time and at last rose with the object of seizing the power now held by a weak son of Kiyomori. In fact the death of Kiyomori (1181) was a signal for the rising of the Minamoto clansmen. Yoritomo's two younger brothers (one of them, the celebrated Yoshitsune), hitherto in hiding, now placed themselves at their brother's service. The Taira clansmen, enervated by luxury, fled from Kyōto, and pursued by Yoshitsune they were driven successively first from Ichi-no-tani and then from Yashima—their temporary places of sojourn—and were finally exterminated at Dan-no-ura (1185).

Sec. IV. Kamakura Shogunate (1192–1333).

With the extermination of the Tairas, the reins of power fell at once into the hands of Yoritomo. He became in 1192 Sei-i-taishō-gun or the Generalissimo of the Empire and established the Shogunate Government at Kamakura. From now on for 141 years Kamakura remained the seat of the *de facto* government of the Empire, though Kyōto still retained a certain importance from the presence of the Imperial House. At Rokuhara in Kyōto the Kamakura Shogunate had its deputy-government, which was presided over by a powerful representative of the Shogun, with the official title of Shugoshoku, or the Guardian of Kyōto.

After the death of Yoritomo (1199), the real power was seized by Hōjō Tokimasa and his son Yoshitoki, who as the father and brother of Yoritomo's widow (a woman of supreme ability) found themselves masters of the field. Their powerful rivals, their colleagues in Yoritomo's lifetime, were one by one instigated to rebellion and exterminated; while the Shoguns, the two descendants of Yoritomo, as well as the Court Nobles and Imperial Princes invited over from Kyōto were kept as mere figure-heads. Among the Hōjō 'regents,' of whom there were 9 in succession, there were several

very able statesmen, e.g. Yasutoki, Tokiyori. In 1281, during the regency of Hōjō Tokimune, an immense flotilla sent by Kublai Khan, the Emperor of China, to invade Kyūshū was destroyed by a Japanese army under the cover of a 'divinely-sent' hurricane. With the Kamakura Shogunate, Japanese feudalism and *bushidō* entered on their first period of development.

The country enjoyed peace under the successive Hōjō 'regents,' whose rule was marked by economy, justice, and moderation, but Takatoki, the last regent, was an exception. He revelled in luxuries, levied heavy imposts, and was arbitrary and unjust in his judgments on the affairs of the State. Cries of discontent arose from all quarters. The Emperor Godaigo now secretly made plans for the overthrow of the Shogunate. The plot was discovered and those concerned punished, the Emperor himself being exiled (1332) to the island of Oki (in the Japan Sea). But the time was ripe, and the unfortunate fate of Godaigo-Tennō called forth loyal uprisings on all sides. Besides Kusunoki Masashige, who had already tendered his services, the most important loyalist leaders who now appeared on the scene were Ashikaga-Takauji and Nitta Yoshisada. Takauji had been sent by Takatoki with a large army to oppose the Emperor, now escaped from exile; but, espousing the Imperial cause, he took the Rokuhara government by surprise and prepared the way for the return of Godaigo-Tennō to Kyōto. At about the same time Nitta Yoshisada invaded Kamakura and destroyed the very seat of the Shogunate Government. The Emperor now returned to Kyōto in triumph. But Takauji wanted to be the real ruler of the country and now rebelled against the Emperor, not being content with being one among the several advisers of the crown. He was supported by a large military faction and finally at the battle of Minatogawa utterly overthrew the Imperialists (Kusunoki Masashige and his 72 clansmen committing *harakiri*; see P. 126, Vol. II). Takauji, now all-powerful, set up an Imperial Prince as Emperor (Kwōmyō-Tennō), and Godaigo fled to Yoshino (Yamato Province), where the struggle was kept up till 1392, when the descendant of Godaigo handed over the Insignia of Imperial Authority to Go-Komatsu, the descendant of Kwōmyō,—the two Courts being finally reconciled. This period is known in history as the "*South and North Courts Period.*"

Sec. V. Ashikaga Period (1336-1553).

Ashikaga Takauji, on being appointed Shogun, established his government in Kyōto, instead of at Kamakura, where he kept a deputy-governor to look after the affairs of the N.E. Evidently he found that with the hostile and rival Courts so near at hand, he could not personally leave Kyōto. In the course of the 235 years of the Ashikaga Period there ruled in succession 19 Shoguns. This period was full of disturbances, the time when peace reigned throughout the Empire being comparatively short, e.g. during the life of Shogun Yoshimitsu. It is also remarkable that one of these disturbances (wars of the Ōnin Era, from 1466 to 1477) took place at the

very seat of the Shogun,—the civil strife lasting for 11 years and devastating the entire city of Kyōto.

The Ashikaga Period is marked by a great advance in art. Kinkaku-ji (Gold pavilion) and Ginkaku-ji (Silver pavilion), two summer palaces of Shoguns, are the most conspicuous monuments of the artistic taste of this epoch. Among painters the period produced Minchō, Sesshū, and Kano Masanobu. The *Nō* dance and *Cha-no-yu* had remarkable development under the fostering care of the Shoguns. In contrast with the lives of the Hōjō 'regents,' which had been marked by frugality and simplicity, those of the Ashikaga Shoguns were characterized by the love of pomp and luxury.

Sec. VI. From Oda Nobunaga to the Last of the Shoguns (1554-1868).

The closing 100 years of the Ashikaga Shogunate were full of wars throughout Japan. The central authority was well-nigh gone, and on all hands ambitious and able chieftains were trying to carve out a territory for themselves or to incorporate neighbours' dominions. In the middle of the 16th century we find in *Echigo* Province Uesugi-Kenshin, in *Kai* Takeda Shingen, in *Sagami* Hōjō Ujiyasu, in *Mikawa* Imagawa Yoshimoto, in *Echizen* Asakura, in *Shikoku* Chōsokabe, in *Sawō* Mōri Motonari,—each ruling over several provinces. Among these—all great men—there was another figure, who though at first insignificant was destined to prepare the way for the unification of the dismembered kingdom. That man was Oda Nobunaga. Nobunaga utilized firearms and science, now for the first time introduced by Europeans. At the same time he saw as if by intuition that the unification of the country could only take place with the Imperial House as the rallying point. He knew also how to single out able men, irrespective of their station in life, and he was a born master of diplomacy and military tactics. Between 1574, the year after the last of the Ashikaga Shoguns threw away the reins of power, and 1582 when Nobunaga was assassinated by a rebellious general, Akechi-Mitsuhide, not only were the provinces around Kyōto brought under the sway of Nobunaga, but the old domains of Takeda Shingen were made his, his trusted lieutenant Takigawa Kazumasu being stationed in Kwantō to look after its affairs. Moreover a brilliant general, Hideyoshi (soon to be known as Taikō Hideyoshi), had already carried Nobunaga's standard as far as Bitchū. Nobunaga had furthermore destroyed the strongholds of the turbulent warrior-priests of Hieiizan, Nagashima, and Ishiyama. Had he lived a few years longer he would without doubt have become the ruler over the whole of Japan. He was cut down while his work was but half completed.

The great task thus left unfinished was taken up by Hideyoshi. In less than two weeks he had avenged the death of his master by winning the pitched battle of Yamasaki, Mitsuhide being slain and his head exposed for public execration in Kyōto. Hideyoshi became at once the foremost man of the time. He made short work of unifying the country. Mōri, the lord of 7 provinces, was already

his loyal supporter. In 1583, at the battle of Shizu-ga-take, he completely overthrew Shibata, his old comrade under Nobunaga, but his superior in rank and prestige. In 1584 he built the great castle of Ōsaka to be the visible emblem of his power. In the same year, after an ineffectual siege of Komaki-yama, he concluded peace with Nobuo, Nobunaga's son, and later with Tokugawa Iyeyasu. In 1587 Hideyoshi subjugated Shimazu, at the same time bringing the whole of Kyūshū under his sway. In 1590, at the head of a large army composed of contingents from nearly all the Daimyos, he laid siege to Odawara and completely demolished that Hōjō stronghold; Date Masamune now made submission. Thus within eight years of Nobunaga's death, Hideyoshi had become the *de facto* ruler of the kingdom. But he was not satisfied; his restless energy found an outlet in a big foreign campaign.

For a hundred or more years previous to this, an adventurous spirit had seized Japanese seafarers, leading them on piratical expeditions against Chinese coast towns. And, as they met everywhere with little resistance, they became confident that big China itself could easily be conquered. Hideyoshi was the embodiment of this self-confident and daring spirit. He demanded of the Korean king that he should be his vanguard in invading China, and, on the latter's refusal, poured his army into the peninsula (April, 1591). In 20 days Keijō (Seoul), the capital, was captured. The king fled to Gishū (on the Yalu), and two royal princes were later made prisoners. Nearly $\frac{2}{3}$ of the Peninsular Kingdom soon became subject to Japanese sway. But the defeat of the Japanese fleet and the artful proposals of a Chinese peace emissary stopped the forward march of the Japanese. In January, 1593 China sent a large reinforcement. The overconfident Chinese, however, were beaten at Hekiteikwan (see P. 278, Vol. 1). Both sides now desired peace, and Chinese emissaries came over to the Taikō's headquarters at Nagoya, Kyūshū, where they accepted the terms proposed. The Japanese armies were now withdrawn from Korea. But when the promised envoy came from China (1596), the letter of the Ming Emperor was so haughty in spirit and so entirely ignored the terms agreed to, that the messenger was driven away and the second campaign was immediately decided upon. The armies which for the second time occupied the S. parts of the Peninsula were, however, recalled in about 1 year, on the death of the Taikō (1598).

Tokugawa Shogunate.

The reins of power dropped by Hideyoshi were taken up by Tokugawa Iyeyasu. His colleagues and peers under Hideyoshi had either to submit or to be destroyed. The battle of *Sekigahara* (1600) got rid of a large number of powerful opponents. By the two sieges (1614 & 1615) of the Ōsaka Castle the Toyotomi Family was destroyed. Iyeyasu and his successors made Yedo (Tōkyō) the seat of the Shogunate government, devised a complete system of feudalism, kept as hostages at Yedo the families of the Daimyos, prohibited

Christianity as a dangerous element of dissension in the State, protected Buddhism (now rendered harmless after all its rough handling by Nobunaga), and encouraged Confucianism as interpreted by *Chu-tzu*, the orthodox commentator. Thus was laid a firm and sure foundation for the 265 years of the Shogunate régime, which was marked by unprecedented prosperity and peace. In 1636, Shogun Iyemitsu strictly prohibited the building of large vessels and intercourse with foreigners, except with a few Dutch and Chinese at Dejima, Nagasaki. The next year the Christians still remaining rose in rebellion at Shimabara and were ruthlessly exterminated (1637).

This long-continued peace led to a great advance in arts and letters. The knowledge of Chinese classics became universal among the Samurai class, and even among traders and farmers the knowledge of simple characters was quite widespread. We must not omit to mention as a distinct part of this enlightening process a remarkable nationalist movement which was both literary and ethico-political. The movement for the revival of the national literature, sadly neglected by Buddhists and Confucianists, was led by Kamo Mabuchi (1697-1769), Motoori Norinaga (1730-1801), and Hirata Atsutane (1776-1843). The ethico-political side was also upheld, as against slavish veneration for Chinese thought, by scholars like Prince Tokugawa Mitsukuni (Daimyo of Mito), Yamazaki Ansai, Asami Keisai, and Kai San-yō. The two movements together taught the unique nature of Japan's Imperial House and the duty of loyalty to the person of the Emperor, as the supreme sovereign of the land. Without the influence of this nationalist revival, the Imperial Restoration of 1868 and the subsequent unification of the country under one central government would have been utterly impossible.

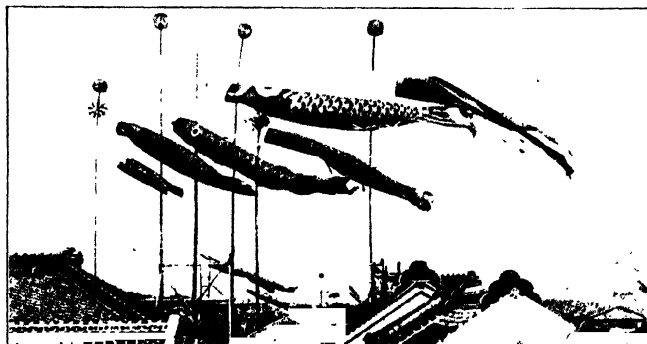
The advent of Commodore Perry rudely awoke the whole nation from its long slumber of seclusion and contentment. The Shogunate government was compelled by force of circumstances to conclude treaties of commerce with foreign nations, thus breaking the law of seclusion which it had imposed with such rigidity on the nation for over 200 years. The country now became filled with anti-foreign sentiment, and to the nation at large the opening of the country by the Shogunate government appeared an act of weakness and a betrayal of the trust confided to it by the Imperial House. Hence the Restoration to the Emperor of his rightful authority came to be the rallying cry of the political agitators, and the last of the Shoguns (Tokugawa Yoshinobu) resigned the great post of the Generalissimo of the Empire in 1868. Though a large section of the followers of the Shogun refused to submit to what they regarded as the rule of the Satsuma and Chōshū clans in the name of the Emperor, yet the late Shogun remained firm in his attitude of loyal submission, and the civil wars breaking out at Echigo, Aizu, and Hakodate came to a speedy end. The following dates will convey to the reader a fair idea of the process by which the feudal monarchy of Japan was transformed in the course of less than half a century into an up-to-date constitutional monarchy and a world power.

Chronology.

	Japanese Era	Christian Era	
Primeval Period	1	B.C. 660.	Accession of the first Emperor, Jimmu-Tennō.
	31	" 630.	Emperor Jimmu makes a tour of the realm.
	573	" 88.	Japan divided into 4 <i>dō</i> , or administrative divisions, a commanding general being appointed over each.
	628	" 33.	Mimana, a Korean kingdom, first sends tribute.
	659	" 5.	Building of the Daijin-gū Shrine at Ise.
		" 2.	<i>Junshi</i> , suicide in order to follow one's lord to the other world, prohibited; clay images to be buried as substitutes.
	773	A.D. 113.	Prince Yamato-take returns from his conquest of N.E. and E. Japan and dies in Ise.
	860	" 200.	Emperor Chūai dies in Kyūshū (then called Tsukushi) during his campaign against the rebel Kumaso; Empress Jingō (widow of Chūai) conquers Korea.
	945	" 285.	Wani of Kudara introduces Chinese classics into Japan.
	949	" 289.	Achi-no-omi, descendant of the Han Emperors of China, with numerous followers, settles in Japan.
	970	" 310.	Achi-no-omi visits China and brings back skilled silk-weavers.
	976	" 316.	Emperor Nintoku exempts the people from paying tribute for 3 years.
	1212	" 552.	King of Kudara presents Empress Kimmei with images of Buddha and the sutras, — Buddhism introduced.
	1264	" 604.	Shōtoku-Taishi, with Empress Suiko's sanction, promulgates the seventeen articles of the Constitution; Chinese calendar introduced.
	1305	" 645.	Government re-organized on Chinese bureaucratic model; an era-name first adopted, <i>viz.</i> Taikwa.
Nara Period	1312	" 652.	Census first carried out.
	1361	" 701.	Japanese laws drafted and promulgated, the code being known as the Taihō-rei.
	1370	" 710.	Nara made the capital of the Empire.
	1372	" 712.	<i>Kojiki</i> , the oldest record of Japan, compiled by Imperial Order.
	1373	" 713.	Geographical accounts of different provinces compiled by Imperial Order.
	1380	" 720.	<i>Nihonshoki</i> (ancient chronicle) compiled.
	1404	" 744.	Tōdaiji temple built.
	1407	" 747.	Great Image of Buddha (<i>Dai-butsu</i>) set up at Nara.
			Heyday of Buddhism under Emperor Shōmu.
Period of Fujiwara Ascendancy	1454	" 794.	Founding of Kyōto as the capital of the Empire.
	1474	" 816.	Kōbō-Daishi founds the great temple of Kōya-san.
	1501	" 841.	<i>Nihon-kōki</i> compiled.
	1518	" 858.	Fujiwara Yoshifusa becomes Regent, being the first outside the Imperial family.
	1569	" 909.	<i>Kokin-shū</i> , the book of poems, compiled.
	1509	" 939.	Rebellion of Taira-no-Masakado crushed.
Period of Taira Ascendancy	1687	" 1027.	Death of Fujiwara Michinaga; Fujiwara Clan at its zenith.
	1816	" 1156.	War of Hogen Period.
	1819	" 1159.	War of Heiji Period.
	1827	" 1167.	Taira-no-Kiyomori becomes Prime Minister.
	1841	" 1181.	Death of Taira-no-Kiyomori; Heike Clan on the decline.
	1845	" 1185.	Heike Clan destroyed at Dan-no-ura; death of infant Emperor Antoku.

	Japanese Era	Christian Era	
Kamakura Period	1852	A.D. 1192.	Founding of the Shogunate by Yoritomo at Kamakura: the commencement of the military régime.
	1864	" 1204.	Hōjō Family practically usurp the power of the Shogunate.
	1879	" 1219.	Assassination of Shogun Sanetomo, the last of the Minamoto Shoguns.
	1881	" 1221.	Failure of Emperor Gotoba's attempt to destroy the Hōjō supremacy; three ex-Emperors are exiled.
	1884	" 1224.	Priest Shinran founded Jōdo-Shinshū Sect (origin of Hongwan-ji).
	1913	" 1253.	Priest Nichiren propagates Hokke Sect.
	1941	" 1281.	Great Mongolian invasion frustrated and fleet destroyed.
	1991	" 1331.	Emperor Go-Daigo raises an army to destroy the Hōjō Family; Hōjō Takatoki sets up a new Emperor, Kwōgon-Tennō; Emperor Go-Daigo defeated and exiled.
	1993	" 1333.	Nitta Yoshisada destroys Hōjō stronghold at Kamakura; Emperor Go-Daigo returns to Kyōto.
	1996	" 1336.	Ashikaga Takauji sets up a new Emperor; beginning of two rival courts, the Southern and Northern Courts, which lasted till 1392.
Ashikaga Period (or Muromachi Period)	1999	" 1339.	Kitabatake Chikafusa completes his memorable history, <i>Jin-nō-shūtōki</i> .
	2008	" 1348.	Ashikaga Takauji becomes Shogun.
	2052	" 1392.	The Southern and Northern Courts united.
	2057	" 1397.	Ashikaga Yoshimitsu builds the Kinkaku-ji.
	2190	" 1530.	Coming of Portuguese for the first time.
	2203	" 1543.	Rifles first introduced.
	2209	" 1549.	Coming of Francis Xavier and the introduction of Christianity.
	2213	" 1553.	Battle of Kawanaka-jima between Takeda Shingen and Uesugi Kenshin.
	2220	" 1560.	Oda Nobunaga defeated Imagawa Yoshimoto at Okehazama.
	2226	" 1566.	Opening of Portuguese settlement at Nagasaki.
Ascendency of Nobunaga	2228	" 1568.	Oda Nobunaga settled in Kyōto and outvalled all his competitors.
			First Christian church built in Kyōto, under the patronage of Nobunaga.
	2232	" 1572.	Otomo Sorin builds a Christian church in Ten-yūjima; spread of Christianity in Kyūshū.
	2242	" 1582.	Oda Nobunaga assassinated by an offended subordinate, Akechi.
Toyotomi Period (or Momoyama Period)	2242	" 1582.	Battle of Yamasaki, in which Akechi's army is destroyed by Hideyoshi.
	2245	" 1585.	Toyotomi Hideyoshi becomes <i>Kwanpakū</i> , or Prime Minister.
	2250	" 1590.	Tokugawa Iyeyasu makes Yedo the seat of his power.
	2252	" 1592.	Hideyoshi sends an expedition to Korea.
	2257	" 1597.	Second invasion of Korea.
Tokugawa Period	2258	" 1598.	Death of Hideyoshi.
	2260	" 1600.	Battle of Sekigahara; Tokugawa supremacy established.
	2263	" 1603.	Iyeyasu becomes Shogun.
	2269	" 1609.	Daimyo Shimatsu conquers Luchu Islands.
	2272	" 1612.	Christianity prohibited.
	2275	" 1615.	Destruction of Toyotomi stronghold at Ōsaka.
	2276	" 1616.	Iyeyasu dies; buried at Nikkō in 1617.

	Japanese Era	Christian Era	
Tokugawa Period (continued)	2297	A.D. 1637.	Christian rebellion of Shimabara quelled; Japan closed and Christianity exterminated.
	2362	„ 1702.	Forty-seven Ronins avenge the death of their lord.
	2368	„ 1708.	<i>Dai-Nihon-shi</i> , or 'History of Japan,' edited by Lord Mitsukuni of Mito, completed.
	2513	„ 1853.	Commodore Perry comes.
	2514	„ 1854.	Shimoda and Hakodate opened to the Dutch.
	2518	„ 1858.	Conclusion of commercial treaties with the United States, Russia, Great Britain, France, Holland, <i>etc.</i>
	2520	„ 1860.	Opening of ports to foreign trade.
	2525	„ 1865.	Bombardment of Shimonoseki by the allied fleets of Great Britain, France, United States, and Holland.
Era of Meiji	2527	„ 1867.	Shogun Tokugawa Yoshinobu resigns the Shōgunate.
	2528	„ 1868.	Imperial Restoration, known as Meiji-Ishin. The old name of 'Yedo' changed to Tōkyō.
			Promulgation of the Imperial Written Oath (consisting of five articles).
	2529	„ 1869.	Feudalism abolished; Tōkyō becomes the seat of the Imperial Court. Telegraph first set up between Tōkyō and Kanagawa.
	2530	„ 1870.	Conscription Law and New Civil and Penal Codes promulgated.
	2532	„ 1872.	Tōkyō-Yokohama Railway Line opened to traffic; herald of the present railway service.
	2534	„ 1874.	Expedition to Formosa; Saga rebellion.
	2535	„ 1875.	Saghalien transferred to the possession of Russia.
	2537	„ 1877.	Satsuma rebellion.
	2544	„ 1884.	Japanese Legation at the Korean capital burnt by anti-Japanese Koreans.
	2549	„ 1889.	Promulgation of the Imperial Constitution.
	2550	„ 1890.	First parliament meets.
	2554	„ 1894.	Sino-Japanese War.
	2562	„ 1902.	Conclusion of the Anglo-Japanese alliance.
	2564	„ 1904.	Russo-Japanese War broke out.
Era of Taishō	2565	„ 1905.	Peace restored by the Portsmouth Treaty.
	2570	„ 1910.	Annexation of Korea, henceforth called Chōsen.
	2572	„ 1912.	Death of Meiji-Tennō; accession of the reigning Emperor.
	2574	„ 1914.	Death of the Empress-Dowager Shōken (consort of Meiji-Tennō).



FLYING THE CARP ON THE BOYS' FESTIVAL IN MAY.

Chapter VI. Dress, Food, Dwellings, Conveyances, and Customs.

I. Dress.

(A) *In pre-Restoration days*, that is before the sweeping changes introduced in 1868, the Court Nobility, or *Kuge*, in Kyōto had one mode of ceremonial dress and the Military Nobility centred in Yedo had another. So also with people of different classes—*samurai*, priests, physicians, farmers, artisans, merchants—each class wore a costume distinct from the others. The Emperor wore an outer garment (*uwagi*), with long sleeves and wide cuffs, which came down nearly to the ankles, this being worn over an under-garment or under-garments and a kind of trousers which came down to the ankles. This outer garment was tied tightly at the waist by a belt. The Imperial head-gear, called *Gyo-kan*, was made of lacquered silk gauze and was close-fitting and flat on the top, with a thin piece of the same material rising from the back and another longer piece flowing down behind. At his coronation, or when engaging in the service of *Daishō*, the Emperor wore a crown, which was set with jewels. The outer garment was either *ōsode* or *kosode*, being of a white or cream colour and made of the finest kind of silk. A retired Emperor wore a reddish brown outer garment. The sword was worn at the left side, being attached to the waist by means of silk cords. The Ministers wore a garment called *konaoshi*, of a reddish brown colour and similar in make to the Imperial garment, while the rest of the court nobles were distinguished by robes of different colours, *viz.* reddish, scarlet, deep green, light blue, *etc.*, according to their ranks. The Shogun, on the other hand, wore on ceremonial occasions *shita-tare*, which consisted of an upper outer garment and long, loose trousers, which came down right over the feet and stretched away behind; the trousers were tied over the outer garment at the waist. His head-gear, called *Eboshi*, was secured by means of two cords tied together below the chin. The top of the *Eboshi* was bent over to one side,—to the right in the case of the Shogun, to the left in the case of the other military nobility. At the left-hand side of the waist was worn a sword.

For ordinary *samurai*, the retainers of daimyos, the full-dress consisted of *kataginu* and *han-bakama*, popularly known as *kamishimo*. *Kataginu*, or ‘the shoulder-dress,’ was a kind of coat worn over the outer garment, covering the back of the body to the waist and coming over the shoulders, where it was sharply folded in horizontal plaits, while in front it came down to the waist in two narrow pieces over the neck-band. *Han-bakama* (the ‘half-trousers’) looked like a divided skirt, coming down to the ankles, being very full and much plaited, and divided at the bottom into two parts. *Haori*, or the loose outer garment, was the full-dress for the common people. *Haori* with *hakama* was the ordinary visiting dress of the *samurai*.

Ladies' Full-dress. In the court at Kyōto and the palace in Yedo, ladies wore a garment called *ko-uchigi* with scarlet petticoats and kept their hair well combed and flowing down behind. The consort of the Shogun wore a five-fold coat (*itsutsu-ginu*) in winter and *uchiginu*, or unlined coat, in summer, and over the coat a loose flowing gown of ornate embroidery, called *uchikake*. Among the ordinary upper classes, the black silk gown, stamped with the family crest at the back, was the full-dress. This was tied with a large sash at the waist, while the under-wear consisted of white *habutae* gowns.



GIRLS' DOLL FESTIVAL IN MARCH.

(B) *The Imperial Restoration of 1868* was socially a great revolution. It cast aside the entire system of court etiquette, thousands of years old, and in its place were adopted the European ceremonial forms. The picturesque garments of the nobility were replaced by European dress, the Emperor himself, as well as the Empress, wearing foreign costume. On set occasions military officials present themselves at court in full-dress uniforms, while civil officials are not less resplendent in their uniforms, corresponding to their various official ranks. On ordinary occasions the court officials wear dress-suits or frock coats. Among the people, *kataginu* and *han-bakama* are gone, while frock coats or *haori-hakama* have come to be the full dress on ordinary occasions. Ladies, when they appear at court, must wear full dress in European style. In ordinary society there is, however, little change from pre-Restoration days. Moreover the ancient court costumes are not entirely swept away. On the occasion of the Coronation of the Emperor, and when performing Shintō services at the Imperial sanctuary, old court dresses are worn. Among school girls and lady teachers it is now the fashion to wear a kind of *hakama* (not divided as in the case of the men's garment).

(C) *Changes in Costume.* In the history of Japanese costumes, the era of *Genroku* (1688–1703) marks a turning point. Up till then taste and style had been very simple; but with that period of great luxury there came to prevail much ostentatious display—bright colours, large crests, wide sashes for women, long silk *haori*, while the materials used were silks of highly attractive patterns. With the strict enforcement of the sumptuary laws in the middle of the 19th century under the minister Mizuno Echizen-no-kami, a great change came over the fashion and taste. The popular taste in matters of costume became more refined and the style less ostentatious. Of late, however, the *Genroku* style has been in many ways revived.

(D) *Ordinary Present-day Dress.*

Haori,—either of black colour, with 3 or 5 crests, or of striped or other patterns, without crest. It is a wide, flowing coat, coming down to a little below the knees, and tied quite loosely in front by means of silk braided cords.

Kimono,—outer and under garments coming down as far as the ankles and made of various materials and patterns. *Kimono* may be unlined (in summer), lined (in spring and autumn), or wadded (in winter).

Obi, or sash,—of heavy silk stuff, the women's being 8 or 9 ins. in width and 10 ft. in length, but the men's only about 4 ins. wide and rather shorter. An unsewn *obi* of soft material like silk crape is much used by men for ordinary wear.

Hakama, or trousers with wide skirt, are made of a thick silk known as *Sendai-hira*, *Gosen-hira*, *Kaheiji*, etc. *Hakama* made of *kokura* a heavy cotton cloth, are worn by young men in schools. Girl students wear *hakama*-skirts made of cashmere, or mousseline de laine.

Dōgi, a short under-garment worn in winter to protect the chest and the back, is of silk-wadding.

Juban or *Hadagi*, an under-garment, is worn short by men, but long by women. It has an *eri*, neck-band, of black silk for men, but of either *yūzen* crape or embroidered silk for women. The choice of the right kind of *juban-no-eri* constitutes an important matter of taste with women.

Tabi, or socks, are worn on the feet and are made of cotton cloth or of silk; those of women are invariably white, but the men's are generally a very dark blue. Japanese socks are divided into two unequal parts in front, so as to separate the great toe from the other digits,—a device necessitated by the Japanese method of wearing foot-gear. The *tabi* are fastened at one side by small metal clasps fitting into thread loops and are really more of the nature of cloth boots than of socks.

Hakimono, or foot-gear, are of several kinds,—*geta* (low clogs for dry road), *setta* (sandals, leather-soled), *zōri* (sandals, for slipping on and off), *waraji* (sandals of straw, secured by cords of thin straw

rope), *ashida* (high clogs for wet road). Geta and ashida are generally made of *kiri*, or paulownia wood.

Mode of Head-dressing. Men in former days shaved the front part of the head, allowing the back hair to grown long; this was then gathered together and brought forward over the top of the head; but since the Restoration of 1868 all men have come to dress their hair in the European style, except wrestlers, who still keep up the old mode, and the working-classes, who have their hair cut very close to the head or even shaved off. Women gather their hair into a chignon, having a large knob on the top of the head ornamented with a comb and several hair-pins,—the knob being arranged in the form called *marumage* in the case of married women, and *shimada* in the case of young maidens. The European mode of coiffure has come to be quite fashionable.

Headgear. In the old days, except in the court, where the headdress above described was worn, neither men nor women ever wore headgear either in the house or when they went out walking, except the lower classes—farmers and petty traders—who wore *suge-gasa*, large hats made of sedge. In rainy weather the better-class Japanese used heavy umbrellas made of bamboo-ribs and covered with oiled paper, while ladies shaded themselves from the sunshine by light paper parasols, now well known throughout the world. Of late years hats and caps have come into universal use, men wearing them even when dressed in Japanese clothes. Women, however, never wear hats, except when they are dressed in European costume.

II. Food and Drinks.

(A) *Food.* Rice is the staple article of food of the Japanese, though in the days of feudalism the lower classes could not afford to eat much rice, but depended mostly on wheat or millet. The Japanese take three meals a day; the subsidiary dishes being such as *shiru* (soup), *hitashi-mono* (boiled vegetable, with a thin sauce), *ae-mono* (boiled vegetable, with thick sauce), *ni-mono* (fish or vegetable boiled in soy), *tempura* (fried things), *aburi-mono* (broiled things), *su-no-mono* (fish, shellfish, or vegetable served with vinegar), *nabe-mono* (articles served in the pot in which they are cooked), *sashimi* (slices of raw fish), *tsuke-mono* (pickles), etc., etc.

The dishes are served on a small, low table, a separate table being set before each person, while in case of formal dinners a second and a third table are provided in addition. Rice is served in a porcelain bowl and soup in a lacquer bowl, fish or meat in dishes of porcelain,—these table articles being sometimes of very great value. Knives, forks, and spoons are never used,—a pair of chopsticks being the sole implements employed in eating. Soup is sipped direct from the bowl.

Rice-cake, or *mochi*, is a characteristic article of food. It is made by pounding a glutinous kind of rice, after it has been thoroughly steamed. *Zōni*, a broth containing rice-cake cooked with various other things, is universally eaten on New Year's Day. *Mochi*

is regarded as an article of good omen and is used as a return present for a happy child-birth. It is also eaten, broiled, with sugar or soy.

Tea. Seeds of the tea-plant were brought over from China by the famous priest Eisai in 1191, the plants being first raised in *Itakata*, Kyūshū. Another priest, Myōe-Shōnin, raised tea-plants in Uji, the place subsequently becoming the most famous tea-region of Japan. Much improvement took place in the method of preparation of the leaf, by reason of the prevalence of the tea ceremonial in the 15th and 16th centuries. Since the recent opening of the country to foreign commerce, Japanese green tea has found a wide foreign market, especially in the United States and Canada.



MENDICANT PRIESTS ON AN ASCETIC JOURNEY.

Sugar. Sugar-cane was first raised in Japan in the 1st half of the 18th century. Till then all sugar consumed in the country had been imported from abroad, and before the coming of Portuguese traders in the 16th century, the Japanese had never tasted sugar. The daimyo of Takamatsu, in Sanuki, first took great pains in the cultivation of sugar, the regions round about Takamatsu soon becoming the most famous sugar-producing region of Japan.

Sweet-potatoes (*Satsuma-imo*) were first raised in Satsuma, being introduced there from the Luchu Islands. It was only in the first half of the 18th century that they came to be raised in the neighbourhood of Yedo, finally becoming a favourite subsidiary article of food throughout the larger half of Japan.

Cakes and Confectionery, with the importation of sugar from abroad, have become very common and of many varieties. *Kintsuba* (wheat cake baked with bean jam), *manjū* (bean jam bun), *rakugan*

(rice-flour cake), *yōkan* (sweet bean-jelly), *gyūhi* (Turkish delight) were becoming common in the middle of the Tokugawa Period. Some others, also common at the same time, such as *kasutera* (sponge cake), *kompeitō* (sugar-plum), *aruhei-tō*, and *bōro* (sweet biscuit) were of Portuguese origin. Early in the 18th century there were some 390 varieties of cakes and confectionery. Finally, of late years a great many new kinds have been added to the list by the introduction of modern European cakes and confectionery.

(B) *Drinks*. *Sake*, a strong, spirituous liquor made from rice, is a universal drink throughout Japan. The best kinds of *sake* come from Nada and Nishino-miya, towns lying between Ōsaka and Kōbe, but it is brewed all over the country. Beer is now extensively drunk, there being several large breweries. *Shōchū*, or distilled spirit, is universally used among the lower classes; *awamori*, made from millet, is a very strong kind of *shōchū*. *Mirin* is a sweet drink made from *shōchū* and yeast.

Tobacco (see P. xvi) is universally smoked, both by men and women. For a time after its introduction in the 16th century, it was thought improper for women to smoke. But the habit was soon contracted by them, so that the following proverb came into use, 'Few are the women who do not smoke, as few as are the priests who adhere to a vegetable diet,' but now-a-days this custom is dying out as far as the women are concerned. When a guest is ushered in, it is the custom to place before him immediately a *tabako-bon*, or box containing a porcelain jar, with a small charcoal fire in it, and a bamboo tube for receiving tobacco ash. The pipe (*kiseru*) is a tiny one, consisting of a bowl and a mouthpiece, usually both of silver, connected together by a bamboo stem. The bowl holds a very small amount of cut tobacco, which is smoked out in a very few puffs; the little glowing ball of burnt tobacco is then shaken out and frequently used for lighting the next pipeful. Ordinary pipes are about 10 inches long; some are much shorter, others are as long as 1½ ft. Cigarettes, however, are now universally smoked.

III. Dwellings. In feudal days all the military nobility, beginning with the Shogun in Yedo, lived in castles. Some idea of the grandeur and magnificence of a daimyo's dwelling may be gained by visiting the stately halls of the Nijō Castle, Kyōto. The Shōgun himself permanently dwelt in the Chiyoda Castle, the site of which is now occupied by the Imperial Palace,—the old castle, after its destruction by fire in 1873, having been replaced by the present palace buildings. The daimyos on the other hand were obliged to spend half of their time in Yedo, where their families were kept as hostages, so that a large part of Yedo was occupied by daimyos' residences (*yashiki*),—the larger daimyos possessing two or three *yashiki* each. These residences were surrounded by walls, along which stood rows of dwellings for the family retainers. Since the abolition of feudalism, the innumerable castles throughout the land have been nearly all destroyed or allowed to go to ruin,—the few in

a tolerably good state of preservation being the Nijō Castle (Kyōto), Nagoya Castle, Himeji Castle, *etc.* So also the daimyos' residences in Tōkyō (Yedo) have been either torn down or destroyed by fire and replaced by broad modern streets or houses in the modern style. Most of the new residences have European rooms; some of them are entirely European. But with all the Europeanizing influences, one thing that Japan cannot forego is the taste for *sukiya*, or *cha-no-yu* style of buildings. These are small houses, very simply arranged, almost rustic and primitive in appearance, having fences and gates of bamboo, and a pretty garden in which is a stone lantern and perhaps a small lake or pond. A *landscape garden* always forms an essential feature of a Japanese home.

Japanese formerly lighted the rooms of their houses by means of *andon*, (cubical lanterns having a wooden framework with paper sides) in which was kept burning a small lamp-wick, soaked in rapeseed-oil; candles in tall candlesticks were also used. The streets were nowhere lighted, except at festival times, and when going out at night paper lanterns had invariably to be carried. These things have been entirely changed. Kerosene-oil, which replaced the rapeseed-oil, is now being replaced by gas and electricity. The principal streets of all large towns are comparatively well lighted.

IV. Conveyances. With the most unnatural exclusion policy adopted over two centuries ago, the Japanese lost all ambition and the knowledge necessary for building large ships. When Commodore Perry came in 1854, the only ships Japan possessed were junks and sailing vessels merely fit for a short coastwise traffic; there was not a single steam-boat. The phenomenal progress she has since made in steamer traffic and in shipbuilding is well known to all.

It is a singular fact that in old Japan there were no carriages drawn by horses. The Emperor rode on state occasions in a carriage drawn by oxen. Horses were made to draw carts (*daihachi-guruma*) for conveying merchandise. The *jinrikisha* was first constructed somewhere about 1872 by a man named Suzuki and at once came into universal use.

The *kago*, or palanquin, was the ubiquitous conveyance in the city and the country. In the city, or on national highways like the Tōkai-dō, were found large *kago*, but in mountainous regions a light kind made of bamboo wicker-work was used. It was carried by two men, one in front and one behind, on whose shoulders rested a long pole on which hung the box or wicker-work chair containing the rider. The *kago* for a daimyo or high official was highly ornamented on the outside and richly fitted up inside. These have all gone out of fashion; the light mountain-*kago* alone remain, being met with in certain mountainous regions.

V. Marriage. Although there are sometimes love matches, the marriage is usually arranged by friends of both parties, after careful inquiries have been made by each family concerning the other; be-

fore a definite settlement is reached, there takes place a meeting of the prospective bridegroom and bride. If this prove mutually satisfactory, the bridegroom's parents then send *yui-nō*, or betrothal presents, consisting of fresh fish, *sake*, and *obi* (or money for purchasing *obi*). A day or two before the wedding, the bride's trousseau and bedding, etc., contained in *tansu* (chests of drawers) and *naga-mochi* (long chests), are sent to the bridegroom's house. On the wedding day, the bride, accompanied by the go-between and his wife, arrives at the bridegroom's house in the evening. She brings a present of *hakama* (formerly *kamishimo*) to the bridegroom. The bride, dressed in pure white or deep black silk, her hair hanging down behind, and wearing an elaborately embroidered outer gown, is welcomed and taken to the parlour where the bridegroom is waiting, and at once there takes place the nuptial ceremony of *san-san-kudo* ('Three times three cup-exchange'),—the bridegroom drains a cup of *sake*, then the bride drinks from the same cup, and finally the bridegroom for the second and last time. Each time before the cup is drained, *sake* is thrice poured into the cup. After the ceremony, the bride changes her white robes for scarlet ones, or cloth of other colour, and meets the parents and relatives of the bridegroom. There now takes place a great banquet. Formerly the bride blackened her teeth, but this custom has been abandoned. In Tōkyo and other large cities, perhaps an increasingly common form of wedding is the performance of the nuptial ceremony at the *Daijūn-gū Shrine*, and a banquet afterwards in some restaurant.



CHILDREN AT MEALS.

Birth. A month after the birth of a child, the mother takes the babe to a shrine by way of thanksgiving. After 110 days there takes place the ceremony of *kui-zome*, or 'First-eating,' when the infant is made to go through the form of eating from the rice-bowl. The first anniversary of a child's birth is celebrated by a banquet.

Lucky and Unlucky Years. In the life of a man, the 25th and 42nd years are considered unlucky years, while in that of a

woman, it is the 19th and 33rd years. In those years festivities are held for warding off misfortunes. The 61st year is auspicious, as one cycle of the Ten Calendar Signs and of the Twelve Zodiacal Signs has just been completed, so that both men and women now enter on a new lease of life. The 70th year is celebrated as *koki*, or the 'rarely reached age.' The 77th and 88th years are also celebrated. Silver and golden weddings are quite often celebrated in imitation of the beautiful European custom.

VI. Funeral.

(A) *Buddhist*. When a person dies, Buddhist priests are immediately invited to read the *sutra* by the side of the deceased. The body is washed with a wet cloth and placed in a coffin. In the coffin are sometimes placed small cash, a stick, straw sandals, *etc.*, supposed to be of use on the spirit's journey to Hades. Sometimes a wife puts in a lock of her hair, to signify her unchanging devotion. At least 24 hrs. must pass before the body is buried in the earth. The funeral procession is headed by bearers of flowers, followed by others bearing artificial flowers, caged birds, perfume-burner, banners, *tengai* (silk parasol with a long handle), then come priests, the spirit-tablet (carried by a near relative), the coffin, the chief mourner, relatives, and friends. The funeral procession of an influential personage sometimes extends for a mile or more. The ceremony takes place either at a temple or in the funeral hall of a graveyard, —the ceremony consisting of chanting of the sutras, accompanied by the sound of bells, gongs, and *moku-gyo*, the chief part being the saying of *Indo*, or the prayer for the safe departure of the soul to the other world. At the conclusion, all present pay their last homage by burning incense before the coffin. Each seventh day is observed by inviting a priest to read the sutras before the tablet. The forty-seventh day is the last day of mourning for the family. The anniversary of the death is remembered, especially the 1st, 7th, and 13th anniversaries, which are celebrated by asking the priest to read the *sutra* for the peace of the soul of the departed, in the presence of a gathering of relatives and friends.

(B) *Shintō*. Shintō priests commenced attending to the dead only after the Restoration of 1868. The Shintō funeral is not dissimilar to the Buddhist. The chief difference between the two lies in the fact that, while Buddhism prohibits the making of offerings of flesh of any kind, by Shintoist rites offerings are made of fish and fowls, as well as vegetables, and instead of burning incense, *nusa*, twigs of the *sakaki* tree, are offered. The Shintō priest reads a long prayer, in which the chief events in the life of the deceased are cleverly recounted. When following Shintō observances, the spirit-tablet is unvarnished, while it is varnished and gilt if the Buddhist ritual be observed. According to Shintoism a son mourns for his parent for 50 days. During this period he will, if an official, refrain from attending office. But, as a rule, he is ordered to cut short the period of mourning.

Chapter VII. Outline of History of Japanese Art.

I. From Remote Antiquity to the Nara Period.

General Survey. The archeological remains, such as sarcophagi and dolmens, that have been unearthed in many parts of the country, enable us to form some ideas regarding the features of the primitive art that existed in the remote unwritten period. These remains consist of stone and clay images of human figures, horses, birds, *etc.*, metal-works, such as swords, helmets, and ornamental objects, and pottery, *etc.* Though generally rude in workmanship and simple in design, they sufficiently indicate the prevailing taste of our ancestors even in those remote times. In other words, they evidently loved objects of simple and chaste design and workmanship and avoided anything ornate or gaudy. What is remarkable is that the unearthed remains of metal-work, in bronze and iron, reveal delicate workmanship quite above the level in finish of the other relics discovered, and a natural conjecture is that those metal relics may have been brought from neighbouring lands. Students of antiquities may study Japanese archeological remains in the Imperial Museum at Ueno, Tōkyō, or in the Tōkyō Imperial University.

The Period of Suiko-Tennō. Meanwhile the intercourse between Japan and Chōsen became active; Japan more than once extended her victorious arms to the Peninsula, either to chastise her insolent neighbours or to assist one kingdom or another in their feuds. Now Chōsen, owing to her proximity to China, was more civilized than Japan, and the contact of the two peoples naturally resulted in the advanced knowledge of the former being imparted to the latter.

Of the civilizing influences for which Japan was indebted to Chōsen, the introduction in 552 of Buddhism, or rather 'Buddhist images in gold and copper, several flags and umbrellas, and a number of volumes of sutras,' proved an event of far-reaching importance in the intellectual and material development of Japan. The spread of the religion was followed by great activity in the building of temples and in carving of images, and by the arrival of many Korean artists and artisans, so that architecture and sculpture at once attained a level never known before. Among those Koreans are preserved the names of *Eji* of Koguryu, *Eso* and *Kwanroku* of Pakche, and the priest *Douchō* of Koguryu, a great painter and colourist, who instructed the Japanese in the art of making paper, paints, ink, *etc.* The arrival of a musician from the same country about this period is a noteworthy event.

Owing to the opposition offered by zealous devotees of the native cult, the spread of Buddhism, however, was not very rapid, for during a period of about one hundred years from the introduction of the exotic religion, only 46 temples were built and 816 priests and

569 nuns were recorded, though the temples comprised such superb structures as *Hōryū-ji*.

(A) *Architecture.* The architecture of this period is chiefly Buddhistic and is represented by that style of building called *Shichidō Garan*, or 'Seven Buddhist' buildings, constructed according to either the Korean or the Chinese style. The *Shichidō Garan* of the Korean style, as extant to-day, is shown in the celebrated *Hōryū-ji*, near Nara in Yamato, and in the *Shitennō-ji* at Ōsaka. In this style the *Kondō*, or main temple, and the pagoda stand at some distance from each other in the inner court. The monasteries built after the Chinese style are represented by the *Tōdai-ji*, *Kōfuku-ji*, *Yakushi-ji*, and *Shōdai-ji*, all in or about Nara. In this style a pair of pagodas stand east and west outside the middle gate, the *Kondō* is situated in the middle of the rear corridor in the inner court, which is itself left unoccupied.



ELEVEN-FACED KWAN-ON.

(B) *Painting.* This art was introduced from Chōsen and was of the Chinese School of the 'Six Dynasties,' notable for the appearance of such masters as Lu Tanwei, Chang Tsengyad, and Tsao Chungtah. The style brought from Chōsen, however, was of a lower level than that of China, as may be judged from the pictures kept in the tabernacle of the *Hōryū-ji*, the oldest extant in Japan and indeed in the Far East.

The most important specimens of the art of this period are found in the *Tamamushi* Tabernacle. Pictures are painted on the four panels of the stand and on the three windows and the back panel of the Tabernacle and consist of such religious drawings as services for atonement, a Prince giving his flesh to a hungry tiger,

four scenes of invocation, *etc.* They are painted in lacquer, blue, yellow, and red, and are probably the work of some naturalized Korean. The mural paintings in the Kondō of the Hōryū-ji Temple mark a later development of the art, as influenced by the Chinese painting of the Tang Dynasty and modified by the nation of its adoption. The pictures on the walls represent the Buddhist paradise and bear a close resemblance in style to that prevailing in Central Asia from the time of King Asoka on. In fact these mural paintings are compared by some critics with the frescoes of the celebrated Ajanta caves of India. Among the pictorial remains of this period, necessarily very scarce, may be mentioned, besides those given above, the folding screen showing a Lady under a Tree (Imperial *Shōsō-in* collection), a monochromatic portrait of Prince Shōtoku on paper, with Prince Yamashiro-no-ōe on the left and Prince Eguri on the right (Imperial Household collection). Tradition says that the portrait was drawn from life by a Korean Prince.

(C) *Sculpture.* The first record preserved about sculpture relates to Shiba Tattō, a Chinese saddler who came to Japan in 522. Probably he fled to this country to escape the Buddhist persecution in China, for we are told that he built a simple chapel in Takaichi, Yamato, and installed in it an image. His son *Yasuna* and grandson *Tori* became in time master carvers of the period, and many of the images then produced that have fortunately been preserved intact are attributed to these two naturalized Chinese. These works, however, do not show any great merit in execution. The chiselling is weak and only imperfectly represents the folds of drapery. Both in expression and pose they are rather childish, and it is probable that the knife used was small and of straight blade and that the use of planes was as yet unknown. The Korean carver, *Alita* of Koguryu, is also said to have been active in this period, the image kept at the Seson-ji Temple in *Yoshino*, Yamato, being attributed to him. This age is well represented as regards sculpture and casting, owing to the powerful influence which Buddhism had begun to exercise in the Imperial Court and among the upper classes. Of these remains the Grand Daibutsu at Nara, completed in 752, stands to-day, after the lapse of over one thousand years, as a lasting monument of this period. It was cast in obedience to the order of *Shōmu-Tennō*, who issued in 732 a special decree for its construction. The largest statue ever produced in Japan, or indeed in the whole world, the body measures 53 ft. 5 in., the face 16 ft., the eye 3 ft. 9 in., and the halo 114 ft. It is recorded that the casting required 739,560 lb. of bronze, 12,618 lb. of tin, 10,446 *ryō* of gold, and 58,620 *ryō* of mercury. *Kūminaka-no-muraji Kimimaro*, a descendant of a naturalized Korean sculptor, was the artist mainly responsible for this work.

In the Tōdai-ji, Nara, are found many specimens of the sculpture of this period. The remains are chiefly bronze or wood images, the former often gilded. A gilded image of Avolokitesvara, belonging to the Imperial Household, bears an inscription attesting that it is the work of two sons of *Kasano-kori-no-kimi* who died in 591;

it is one of the oldest art relics of authentic record in Japan. A wood image of the same Buddhist deity in Hōryū-ji is attributed to Prince Shōtoku. The bronze figures of Buddha and his two acolytes in Hōryū-ji are the authentic work of *Torii*, cast, as the inscription on the back shows, in 623 to the order of Prince Shōtoku.

(D) *Applied Arts*. Of the applied arts, the metal works and embroideries of this period are fairly well represented by the remains now extant. One of these is the Grand Banner, made of cast bronze and gilded, which measures 23 ft. in height and was designed for hanging from the ceiling. The top forms a canopy from which are hung draperies and pendants. Formerly in the Hōryū-ji, it is now in the Imperial Household. The metal fittings of the canopy of the Tamamushi Tabernacle, in the Hōryū-ji, show excellent chiselling and delicate designs of arabesques with tendrils.

The specimens of embroidery work preserved in the Hōryū-ji are of remarkable workmanship. It is recorded that a Korean brocade weaver arrived in Japan in the reign of Yūryaku (457-479), and that similar weavers came from China a little later on. The embroidered curtain kept in the Chūgū-ji Temple represents an imaginary design of Paradise and is recorded to have been produced about 622, on the occasion of the death of the Buddhist Prince Shōtoku. The curtain, originally in two parts each 16 ft. in length, now remains only in fragments, which, however, still enable us to discern the texture, the design, and the colours of the thread used.

The vestry of the Shōsō-in, Nara, is a veritable treasure-house and contains about ten thousand articles which were presented to the temple in 756. They were the relics of Shōmu-Tennō and consist of swords, mirrors, dress ornaments, musical instruments, martial implements, and so forth.

II. The Heian Period.

This period begins with the founding of the Imperial city at Kyōto in 782 and ends with its decline as the political centre. During this period the great civilian family of *Fujiwara* exercised a predominant influence in the Court, but was finally overthrown by the military clan of *Taira* (or *Heike*), which in turn gave way before its more warlike rival the *Minamoto* (or *Genji*), by which the seat of administration was removed to Kamakura.

This period saw a new development in our art and culture, which was essentially continental in character, but which now began to become more and more Japonicized. The development of national features was stimulated by the discontinuation of the practice of sending embassies to China and of importing Chinese institutions. The nationalizing movement was nowhere more marked than in the rise of Japanese literature, and in the appearance of literary works written by women in the vernacular, instead of the exotic Chinese style which men slavishly imitated. Painting, too, made a notable development, and for the first time Japan created her own styles, as

the *Tosa*, *Kasuga*, and similar schools, which began to flourish side by side with the Kose and Takuma schools which followed Chinese models.

(A) *Architecture*. Buddhist architecture made a new departure, *viz.* in the selection of irregular sites among the mountains, and this necessarily caused lack of symmetry in the whole composition. The Tendai and Shingon Sects required special architecture of this description, and this type is well represented by the *Enryaku-ji* on Mt. Hiei near Kyōto, and by the monasteries on Mt. Kōya. The *Hō-ō-dō* at Uji (see P. 292, Vol. II) is another striking example, and of far more importance as a specimen of the architecture of this period, it remaining fortunately intact, while the other ancient edifices have in most cases been destroyed by fire at one time or another. The *Hō-ō-dō*, however, presents a different style of construction from the mountain architecture, for it was originally built as a villa and not a religious building.



A LANDSCAPE BY SESSHŪ.

(B) *Painting*. The pictorial art, hitherto confined to religious use, was now enlarged in application, and decorative painting was widely adopted in the houses of the nobility. Some nobles even practised the art themselves. In the earlier half of this period, however, religious painting was predominant. In the use of light and deep colours and sometimes of mixed colours some remarkable progress was made. Such saintly priests as *Saichō*, *Kūkai*, *Chisen*, and others drew religious pictures, some of which are still extant, while among the painters who painted pictures purely for pleasure there were *Kudara-no-Kawanari* (d. 853), a descendant of a naturalized Korean, and *Kose Kanaoka* (835-895). Though few, if any, of their pictures remain, these two must have been realistic painters of uncommon ability. The remains of this period are the

images of seven priests in the *Tō-ji* (Kyōto), that of the priest *Gonsō* and the *Red Achala* at Kōya-san, the *Yellow Achala* in the Mii-dera Temple (Ōtsu), and the Eleven-faced Kwan-on owned by Marquis Inoue. The last is regarded as the most masterly of all the religious pictures of old, in the quality of the strokes, the rich chromatic effect, and in the nobility of conception.

The influence of the Chinese models declined with the progress of time, till it was ultimately obliterated, and our painters began to develop a style of their own. Decoration was not neglected and the application of gold, silver, or verdigris came into vogue.

Of the schools of painting of this period, the Kose school, founded by Kose Kanaoka, follows the Tang school of China. It supplied master painters to the Court for several generations. The style was at first realistic, but afterwards became more or less ideal.

The Takuma school, founded by *Tamenari*, chiefly confined its work to religious pictures. It adopted some features of the Sung school of China.

The Kasuga and Tosa schools constitute the first native style properly so called. They both show grace in strokes and skill in colouring. The Kasuga drew mostly religious pictures, while the other chose subjects from life.

The priest Kakuyū, commonly known as *Toba-Sōjō* (d. 1140), stands apart from the rest. He was highly realistic and also humorous. Among a notable group of priests who drew religious pictures may be mentioned Erin, Ennen, Eshin, Ryōzen, Ryōshū, (these during the Fujiwara Age), Raishō, Ryōnin, Chūson, Myōgyō, and others, during the Heike Age.

The remains worthy of notice are, among religious pictures, Amitabha and his Attendants coming from Heaven, attributed to the priest Eshin and kept at Mt. Kōya; Fugen-Bosatsu, in the collection of the Imperial Museum, judged to be the work of a painter of the Kasuga who probably lived about the middle part of the Fujiwara Era; a picture scroll illustrating Murasaki-Shikibu's masterly *Genji-monogatari*, a romance which depicts the life of the nobility of the Fujiwara Period, the pictures being attributed to a painter of the Kasuga school. The Caricature of Birds and Beasts by Toba-Sōjō and the picture scroll of Ban-Dainagon, attributed to Fujiwara Mitsunaga, are also notable remains of this period.

(C) *Sculpture*. The founding of the Hōjō-ji Temple (1022), near Kyōto, by the premier Fujiwara Michinaga, and the erection of similar Buddhist temples by the Emperor of the time, in or about the Imperial capital, gave a powerful stimulus to carving. Among the artists the name of *Jōchō* stands out prominent, he having supplied almost all the images installed in the Premier's temple. In the preceding periods specialists in sculpture were unknown, at least among the Japanese, the work being almost exclusively done by priests, so that the images produced by them were necessarily defective in technique. The appearance of Jōchō marked a new era; he devoted himself exclusively to sculpture and effected a radical

improvement in treatment, so that he may even be regarded as the father of Japanese sculpture. The traditions established by him were kept up by his descendants and disciples.

Among the remains are the images of *Amida*, at Hōkai-ji Temple, Yamashiro, and of the *Thousand-Handed Kwan-on*, at Chōmei-ji Temple, Ōmi, both illustrating the style of the Jōchō school.

(D) In *Applied Arts*, especially metal-work and lacquer-work, marked progress was attained. The metal fittings at the *Kōnjiki-dō* of the Chūson-ji Temple (completed in 1109), Iwate Prefecture, and of the Buddhist Sutra Box, presented by the Heike Family to the Itsukushima Temple, supply fine specimens of the metal-work of this period. The development in lacquer-work was even more striking, the luxury of the upper circles having encouraged the production of gold lacquer-works, refined in treatment and delicate in technique.

III. The Kamakura Period.

The rise of a rougher, warlike clan, drawing its followers from among the simple and unsophisticated inhabitants of the eastern provinces, naturally broke down the refined and effeminate formalism that had characterized the preceding eras of the Fujiwara and the Taira Families, for the latter, though of military stock, soon fell under the enervating influence of the courtiers they had supplanted. This tendency towards simplicity was further stimulated by the introduction of that idealistic sect of Zen from China, the cardinal principle of whose tenets was that salvation was to be sought by self-control and will-power. If the art of this period lacks, as it does, the idealised perfection and refined delicacy of the two preceding periods, this want is compensated for by vigour and virility of delineation. The spread, too, of a simpler Buddhist sect—the Jōdo—among the masses had much to do with the prevailing style of the art of this period. Horrible images of purgatory and of hell were for the first time presented to the common people as an expedient for overawing them into conversion.

(A) *Architecture*. The rise of Buddhist temples of the Zen Sect must be considered as the most important feature in the history of Japanese architecture of this period. These temples, modelled in principle on those of the same sect in China and on the architectural style of the Sung Dynasty, were more or less modified to adapt them to the requirements and taste of our people. The Shichidō-garan style of Nara also supplied many suggestions. Thus the site chosen was on a plain. In the centre of the enclosure a towered-gate, Buddhist image hall, prayer hall, and residential hall were built in one straight line, and there were, besides, a lecture hall, belfry, library, *etc.* All these, when complete, formed the Shichidō-garan of the Zen Sect. The above remark applies especially to the sub-sect called *Rinzai*, represented by *go-zan* or five

temples (Tenryū-ji, Sōkoku-ji, Kennin-ji, Tōfuku-ji, and Manju-ji), Daitoku-ji, and Myōshin-ji, Kyōto. The monasteries of *Sōtō-shū*, another sub-sect, are somewhat different. A peculiarity of the monasteries of the *Ōbaku* sub-sect is that they are practically of pure Chinese style, as shown in the *Mampuku-ji* near Kyōto and the *Sōfuku-ji* in Hizen.

The Jōdo Sect, the first sect founded in Japan, and its later developments, the *Shin-shū*, *Nichiren-shū*, and other native Buddhist denominations, all established during the space of about one century down from 1175, present some marked differences in their temples, as regards general composition, style of decoration and so forth. The buildings are generally on a larger scale, and instead of dignified simplicity and purity, they are characterized by gorgeous display, such as is calculated to appeal strongly to the imagination of the masses. In the general plan the Founder's Hall constitutes the principal temple, while the temple of Amida and that of Buddhist images are rather relegated to positions of secondary importance. The disposition also of the towered gate, belfry, library, *etc.*, is by no means so strict as in the case of the earlier sects. The temples of the Shin-shū Sect supply a striking contrast to those of the other sects as to site, being generally located in busy thoroughfares, as if to suit the convenience of the populace. In the interior of the temples of all these sects mats are generally spread on the floor, with the result that they have lately been converted into places for conducting funeral ceremonies. The best example of Jōdo monasteries is the *Chion-in* in Kyōto; the Nichiren architecture is represented by *Minobu* in Kai and *Ikegami* near Tōkyo; while the East and the West Hongwan-ji Temples in Kyōto are the foremost models of the Shin-shū architecture.

(B) *Painting*. The intercourse resumed with China in the Heike Age and the introduction of the Southern Sung style carried still further the realistic tendency that had come over Japanese painting during the preceding periods. Imaginary Buddhist pictures, depicting in lurid detail the horrors of hell, and miracle records of temples and saints were much in evidence, side by side with a similar treatment of everyday life. Of the latter, the three battle-scenes illustrating the *Heike-monogatari* romance, now distributed among three separate owners, *i.e.* the Imperial Household, Baron Iwasaki, and the Boston Museum, are most celebrated. The pictures are supposed to have been drawn by a painter of the Sumiyoshi School. The schools of painting existing in this period differ but little from those prevailing in the preceding period, with one notable exception, namely, the introduction of the severe *sumie*, or black-and-white style of China, of the Sung and Yuan Period. This style, which appealed most to the warrior classes, was carried to a masterly perfection during the succeeding eras of the Ashikaga Family.

The remains of the period to be noted, besides those mentioned above, are the "Miracle Records of the Kasuga Temple," in twenty scrolls (Imperial Household collection), these being highly realistic

pictures from the brush of *Takashima Takakane*, an Imperial painter of the time.

(C) *Sculpture*. A new realistic style, based on Jōchō's method, was originated by *Unkei* and his pupil *Kwaikei*, who introduced, in consonance with the warlike taste of the time, a bold style of chiselling. Unkei's Buddhist images are fairly numerous, and his descendants maintained the family traditions for several generations.

Remains of the period include the "Statues of the Deva Kings" by Unkei at *Tōdai-ji*, Nara; the "Statue of Fugen-Bosatsu" by the same artist at *Kōfuku-ji*, Nara; the "Statue of the Eleven-Faced Kwan-on" kept at *Hōkōgō-in*, Yamashiro, etc.

(D) *Applied Arts*. In this branch, metal-work, in the shape of armour and swords, naturally reached a high level of perfection. Of the armour-makers, *Matsuda Izumo-no-kami*, who flourished in Kyōto towards the latter part of the twelfth century and was ordered to assume the new name of *Myōchin*, is most celebrated, and from him sprang a long line of Myōchins, continuing for as many as ten generations. Swordsmiths, whose renown and works have come down to us, are *Awataguchi Yoshimitsu*, *Okazaki Masamune*, *Gō Yoshihiro*, and others. It is noteworthy that the repairing of the colossal Buddha at Nara was effected in the time of Yoritomo by a Chinese artist.

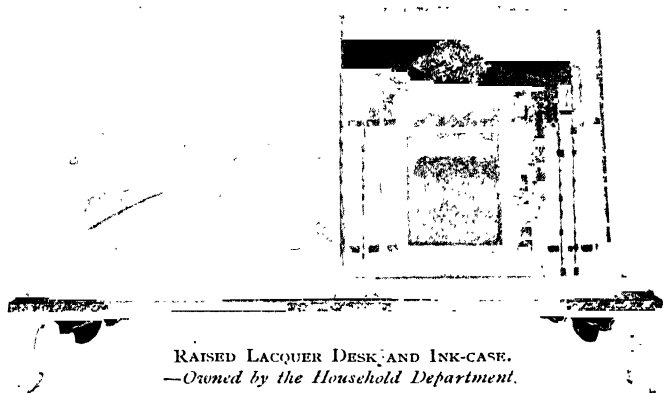
(E) *In Lacquer-work* a new improvement was made in the process of compounding lacquer-juices and in the art of inlaying gold and silver lines, while this age witnessed the creation of a new kind of polished lacquer-ware known as the Negoro style (from the Negoro Temple, Kii, where it was originated), and of a rustic style of carving and lacquering called *Kamakura-bori*, or Kamakura carving. In this work rough designs were first carved in high relief and then lacquered with black and red juices.

(F) *Pottery*. Pottery, properly so called, first appeared in this period, and for this Japan is indebted to Katō Shirozaemon, commonly called *Tōshirō*, an inhabitant of Owari, who went over to China about the beginning of the 13th century and came home after five years' study there. He established a kiln in the village of *Seto*, Owari, and produced tea-services. A second, third, and fourth *Tōshirō* appeared in succession and kept on developing the art.

IV. The Ashikaga Period.

The predominant note pervading the art of this period is the striving after ideal perfection. The growing influence of the ascetic Zen doctrines supplied inspiration. Zen priests and lay master painters, who, by the way, lived almost like monks, devoted themselves to drawing in Chinese-ink idealistic pictures, simple and serene landscapes, and energetic and quaint-looking figures of the founders of Buddhist sects. This was an age when the art of refinement was assiduously cultivated, and the fashion, led by the Shogun Yoshimasa, resulted in collecting objects of virtu not only from

China, but from India, Annam, *etc.* The aristocratic taste for luxury was in time replaced by the love of simple refinement. Great artists and connoisseurs appeared in quick succession to supply models or critical guidance to the succeeding generations. How far this taste for simple refinement was carried may readily be seen from the fact that even the Shoguns loved to live in thatched cottages, apparently not much differing from the wretched abodes of peasants, but which were designed by master architects, were built with scented wood brought from India, and wherein were used simple iron kettles, which were, however, designed by such master painters as *Sesshū*. It was quite in keeping with the prevailing taste of the period that the refined art of tea-ceremony was initiated, and that a highly idealistic lyrical drama known as *Nō* was first developed.



RAISED LACQUER DESK AND INK-CASE.
—Owned by the Household Department.

(A) *Painting*. This age witnessed the highest development of the *sumi* style of painting of the Sung and Yuan schools of China, favoured by the simple and pure taste that was engendered by the ascetic doctrines of Zen. The native schools of Tosa and Kasuga, as well as of Takuma derived from China, were completely thrown into the shade by this severe school of black and white. The Sung and Yuan schools were in time Japonicized, for, inspired by their masterpieces, a new Japanese school known as *Kano* was founded by Kano Masanobu, a school which for centuries maintained its supreme position in the field of Japanese painting. The subjects now chosen for delineation were not, as they were before, religious miracles or traditions; they were chiefly figure compositions, *e.g.* of Buddhist or Taoist personages, and Chinese landscapes, indicating how completely Japanese painters were under the influence of the Chinese styles.

As sumie masters, the names of Josetsu, Shūbun, Sesshū, Sōtan, Jasoku, Sesson, Gei-ami, Nō-ami, and Sō-ami (the latter three are popularly called the 'Three Ami's'), *Masanobu*, and his son *Motonobu*, are the most renowned. Among this galaxy of talent Sesshū (d. 1506) is regarded as the greatest landscapist Japan has ever produced. Becoming a priest in his youth, he at first studied under Josetsu and Shūbun and then went over to China where his draughtsmanship was highly admired by the Emperor of the time and by his subjects. On returning home he dwelt in a cottage at *Yamaguchi*, Suwō, and devoted himself to meditation, at the same time employing his leisure hours in painting pictures, which for vigour of strokes and boldness of execution stand unrivalled. Among his pupils we have first of all Sesson, who also turned priest, and who is the foremost of them all. His works display ease of touch and great inventiveness. It is worthy of note that two pupils of Sesshū,—Shōgetsu and Shūkō,—accompanied their master to China. So thoroughly did Shōgetsu assimilate the style of his master that it is hard to distinguish the works of master and pupil. Shūtoku and Yōgetsu are two other disciples who learned from Sesshū, either directly or indirectly.

Josetsu, who flourished about 1400, ought to precede Sesshū in the chronology of sumie painting, for to him belongs the honour of having introduced this particular style of the Sung and Yuan schools into Japan.

Shūbun, who studied under Josetsu, even surpassed his master. Ma-yuan and Hsia-kuei of China supplied him with models in light-coloured pictures, while in sumie paintings he was afterwards inspired by *Mu-chi*.

Nō-ami (about the middle of 16th century), also known as *Shingei*, was a pupil of Shūbun, and his landscapes, human figures, flowers, and birds are permeated with the influence of Sung artists. He was a many-sided man, being versed in poetry, tea-cult, and landscape gardening; he also drew up a canon of art criticism.

Ōguri Sōtan, a pupil of Shūbun, was appointed a painter-in-ordinary to the Shogun. In bold strokes and studied abridgment of lines his pictures show a great originality, much resembling the style of *Mu-chi*. He afterwards became a priest.

Soga Dasoku (d. 1483), was another pupil of Shūbun and the work of his brushes is at once spirited and pure. He drew landscapes, flowers, birds, and human figures.

Ikkyū, son of the Emperor Gokomatsu, and a priest of the Zen Sect of historic fame, studied under Dasoku and acquired a skill which shows light touches and great versatility, whether in landscapes, human figures, or other subjects.

Shōkei, or Kei-shoki, who probably drew inspiration from *Mu-chi* and Shūbun, is noted for his Buddhist and Taoist figures characterized by mellow touches.

The **Kano school** was founded by *Kano Masanobu* (1453-1490), who was a page of the Shogun of the time, and studied under Shūbun and Sōtan. His son *Motonobu* (1476-1559), also called *Kō-hōgen*, even surpassed his father. By happily blending the native canons of Tosa and the Chinese style, he carried the Kano school to a higher level. His wife *Chiyo*, daughter of Tosa Mitsunobu, and his sons *Munenobu* (d. 1562), *Naonobu* (d. 1512), his brother *Yukinobu* (d. 1575), and grandson Shūshin, also called *Etoku*, are all celebrated.

Turning to painters of other styles we have *Awataguchi Takamiitsu*, about 1394-1427, who created a new line between the Tosa

and Takuma schools and drew Buddhist and Taoist figures marked by vigorous touches.

Minchō, also called *Chō-densu*, studied the Takuma style and Li Lung-mien of the Sung Period and Yen-hui of the Yuan Period, and drew Buddhist or Taoist figures which display vigour of execution. He had many pupils who afterwards rose to great fame.

Rokkaku Jakusai, a painter of the Rokkaku Temple in Kyōto, drew scrolls depicting religious subjects.

Of the Tosa School we have Yuki-hiro and his two sons *Yuki-mitsu* (about 1429-1440) and *Mitsunobu* (d. 1525). The last, who was a painter-in-ordinary to the Shogun, was the greatest.

(B) *Sculpture*. The decline of Buddhist influence affected this art, and though statues of *samurai* and Buddhist deities were produced according to the ascetic taste of the Zen Sect, this taste found expression chiefly through the medium of painting. It was only in the carving of masks for *Nō* dramas that some activity was shown. Buddhist carvers of this period are divided into two schools, *viz.*, the *Nakano-busshi* and the *Nishi-no-busshi* school, both of which flourished at *Shichijō*, Kyōto. The former was represented by the descendants of Jōchō, among whom *Kō-i*, the 14th of the illustrious line, stands prominent. The other school was represented by carvers attached to the Tōji Temple, Kyōto. Of the mask-carvers the names of Zō-ami Hisatsugu, Fukurai Masatomo, and his son Hōrai may be mentioned.

(C) *Applied Arts: Metal-work*. A notable development was made in metal-work. First there was *Gotō Yūjō* (d. 1512), who was a page of the Shogun Yoshimasa and introduced a new era in our chasing art. He founded the Gotō school, which in this special field corresponds in fame to the Kano school in painting, continuing to flourish for as many as four centuries. Yūjō chiselled in high relief and his lines show great power. He worked on designs chiefly supplied by Motonobu and is even judged by some connoisseurs to be the greatest artist in this line that has ever appeared in Japan. Yūjō was appointed sword-decorator to the Shogun and was granted an honorable title by the Court.

The art of hilt-guard making was elevated to a specialty in which the Munetada Family stood foremost. This family name was granted in 1416 by the Emperor of the day to *Shigemune*, the 19th descendant of the celebrated swordsmith. *Sanjō-no-Kokaji Munechika*, *Kane-ie*, who lived in Fushimi in the early part of this period, *Myōchin Nobuie*, son of the 16th *Myōchin Shige-yoshi*, are some of the master hilt-guard makers.

Armour-smiths were represented by the *Myōchin* Family. *Myōchin Muneyasu*, who was *Myōchin* the 10th, was armour-smith to the Shogun Yoshimitsu, and the ten *Myōchins* from the founder to Muneyasu are called the 'Ten *Myōchin* master.' *Myōchin* the 14th, *Myōchin* the 17th, and Nobuie, his nephew, are also classed as the 'Three *Myōchins*.'

Casting also showed a remarkable development on account of the prevalence of the tea-cult. The articles produced were chiefly iron kettles, but many of them were designed by such master painters as Sesshū and Tosa Mitsunobu. Among casters the first place must be conceded to the *Ashiya* Family of Chikuzen. Good kettles were also made at *Temmei* in Shimotsuke.

(D) **Lacquer-Work.** In this age the art of gold-lacquering, especially the *taka-makie* (raised gold lacquer-work) and the *nashiji* (sprinkled gold dust producing the dotted appearance of pear skin), attained a state of great perfection. Gold-lacquering first appeared in the latter part of the Fujiwara Period, but, owing to the imperfect knowledge of the process of making gold dust and foil, the wares produced in those days were still primitive. Originally introduced from China, the art attained such a high level in Japan, that about the middle of the 15th century Chinese lacquer artists even came to Japan to learn the secret. It is recorded that gold lacquer-wares were specially preferred by the Chinese Court, whenever the Shogun of the time had occasion to send presents to it. The *taka-makie* owes its inception to the desire to represent the bold strokes of Indian-ink pictures, which were in such high favour during this period; for these strokes do not admit of being effectively represented on gold lacquer-wares of the ordinary flat type, as the *togi-dashi* ('polished gold lacquer') and the *hira-makie* ('flat gold lacquer'), both of which were developed in this period.

Among the noted lacquer-work artists of this period, mention should be made first of all of *Kō-ami Michinaga*, a personal attendant of the Shogun Yoshimasa, who distinguished himself both in the raised and polished *makie*. For his work such master painters as Kano Motonobu, Nō-ami, Sō-ami, and others supplied designs. His descendants, Dōsai, Sōzen, Sōsei, Sōhaku, Kō-ami, and Tōsei, were all noted artists in the same line. *Igarashi Shinsai* was another noted *makie* artist at the time of Yoshimasa.

(E) **Pottery and Porcelain.** The spread of the tea-cult was followed by the development of pottery and porcelain, for the supply of vessels, necessarily costly, from China, Korea, Annam, and other places was too limited to meet the demands of the virtuosi of this refined amusement. The encouragement given by them led to the appearance of kilns in many parts of the country. That at Imari, established in 1513, deserves special mention in this connection, it having been built by *Gorodayū Sonzai*, a native of *Matsusaka*, Ise, who had come back from China, whither he went to learn the art. The other kilns and artists of this period are:—

Shino wares, named from *Shino Sōshin*, Yoshimasa's vassal, who ordered potters of Seto to produce sand-wares coated with fine cracked white glaze for use in the tea-ceremonial.

Shigaraki wares, also sand-wares, were produced in Ōmi and consisted of water-jars, flower-vases, tea-jars, etc., with dull yellowish-red glaze.

Bizen wares were hardware, which at first consisted chiefly of household utensils, but afterwards the kilns began to bake flower-vases and tea-services.

Mino wares were originated by Katō Kagenobu, a potter of Seto. At first he used yellowish glaze, but afterwards white glaze was adopted.

Karatsu wares were originated about the middle of the 15th century. At first they were made of white or red clay coated with lead-coloured glaze. Afterwards wares of close-grained texture having a yellowish glaze were produced.

Rakuyaki wares were hand-moulded vessels of yellowish glaze, that were originated in the latter part of the 16th century by Ameya, supposed to have been originally a naturalized Chinese or Korean.

V. The Momoyama (or Toyotomi) and Early Tokugawa Period.

The grandeur and glory of the thirty years of Toyotomi Hideyoshi's ascendancy were naturally reflected on the art of this period. The chaste refinement of the preceding period, however, was not to the taste of Hideyoshi, who sprang from the lowest rank to the highest power in the realm and was ambitious enough to attempt to extend his sway to China. He loved what was gorgeous and imposing. So given was he to pomp and pageantry that on one occasion, when he gave a banquet in the open, decorated screens were erected for miles along the wayside. Nor were his daimyos any better so far as regards aesthetic acumen, and small wonder, for they were at best soldiers of fortune. Indeed some of them were ex-chieftains of banditti or of pirates. They merely desired spectacular magnificence and gorgeous colours. Moreover, they were so impetuous and so artless that some of them even gave orders for a palace to be built and decorated in one day. The atmosphere, however, was congenial to the growth of decorative art, and several ingenious devices were originated for facilitating the work, one of them being the use of gold-leaf for decorating walls and screens.

Hideyoshi's ambition of continental conquest, though turning out abortive so far as its immediate object was concerned, had an important bearing on the art of Japan. In the first place our artists, instead of being contented to move in their narrow field, were led to take a wider range of observation; in the second place they profited much from the Chinese and Korean pictures which were brought home by the returning troops. These troops made a specially valuable contribution to ceramic art, for a number of Korean ceramists came with them and established kilns in many parts of the country.

With the fall of the House of Toyotomi in 1615, and the assumption of actual administrative power by the astute Iyeyasu, the Tokugawa government tried to restore the simple refinement of the Ashikaga Period.

Iyeyasu himself was a man of simple habits and sober ideas and endeavoured by example and precept to effect a reaction in the taste of the time, but in vain. Society was still throbbing with vivid memories of stirring scenes enacted at home and overseas, and was not in the mood to enjoy calm meditation or to appreciate ideal beauty in art. The people wanted ostentation, and so the fashion started by the upstart Hideyoshi and his newly created daimyos continued to dominate the world of taste for about a century after the advent of the Tokugawa régime.

One of the most characteristic features of the period was the rise of the **Ukiyoe**, or Popular School of Painting, a new style which in the method of delineation and choice of subject-matter was quite unlike that of the old masters. *Iwasa Katsushige*, the so-called father of the new school, and others who drew inspiration from him revelled in depicting common scenes of life in a free and wanton style of their own.

It must not be hastily concluded that Hideyoshi and his immediate successors discountenanced the expansive movements of the people. Far from this being so, they left them free to engage in oversea trade, not only with China and Southern Asia, but with India, Portugal, Spain, Holland, and England. Some feudal princes in Kyūshū, who had been converted by the Jesuits, sent emissaries to the Papal court (that of Gregory XIII), and the ambitious *Date Masamune* sent his vassals across the Pacific as envoys to Rome. Till the native Christians at Shimabara broke out into open insurrection in 1637, the policy which the Tokugawa régime followed regarding foreign intercourse was by no means exclusive; it was sufficiently liberal to permit the influence of Western art to touch, though incidentally, the inquiring spirit of our artists.

(A) *Architecture*. The principal architectural work of this period was in the shape of castles, especially solid structures resting on high stone walls. It is recorded that in planning them our architects profited much from the suggestions of Portuguese engineers, for Jesuits began to reach Japan in 1549 and succeeded in extending their evangelistic movement with marvellous activity. The most important of these fortified buildings was the castle of Ōsaka, which Hideyoshi himself planned, and which defied even the military genius of Iyeyasu to capture. Hideyoshi's memory is also closely associated with the castle of Momoyama, destroyed by the fearful earthquake of 1596, the site now being occupied by the Emperor Meiji's mausoleum. Some idea of the magnificence of this structure can be formed, when we are told that the mausolea at Nikkō and Shiba (Tōkyō) were imitations, and but poor imitations, of the Momoyama Castle. Other typical structures of the early Tokugawa Era are shown in the palace decoration of the Nijō Castle and the Nishi Hongwan-ji Temple, both in Kyōto.

(B) *Painting*. The schools that existed during this period were the Unkoku (Sesshū's), Kano, Kwōrin, Sumiyoshi, Kasuga, Tōsa, and Ukiyoe. The first three were either directly or indirectly derived from the Chinese schools of Sung and Yuan. The Tōsa, Kasuga, and Sumiyoshi schools were comparatively in the background as to popularity. The Kanos, as official painters under the patronage of the Court and Shogunates, overshadowed all their brother-craftsmen in power.

Kano School.

Kano Eitoku (1543-1590) was the Nestor of painters at the beginning of this period, and his work is full of life and animation. His style is characteristic of this extraordinary period, being magnificent in composition and

dazzling in colour. The gold walls in Hideyoshi's castles of Ōsaka and Juraku were painted by him. It is said that he once painted huge pines forty or fifty feet in breadth on the walls of audience-chambers, and his human figures were on a correspondingly large scale. He employed special brushes made of straw.

Sanraku was originally a page to Hideyoshi, but he showed such a natural aptitude for drawing that his master persuaded Eitoku, his painter-in-ordinary, to adopt him. In landscape, human figures, and flowers his style closely resembles his adopted father's, but his dragons, horses, and hawks even surpass the work of Eitoku in movement and life. The temples in Kyōto possess many splendid specimens of Sanraku's work.

Sansetsu (1589-1651), adopted son of Sanraku, drew landscapes, birds, flowers, etc., that show classic moderation. He founded the Kyōto Branch of the Kano School.

Kelhoku Yūshō (d. 1615) first studied under Eitoku, but developed his own characteristics, marked by partial elimination of strokes. His landscapes, human figures, flowers, and animals are equally celebrated.

Kōi (d. 1673) studied the style of Sesshū and the Chinese master Mu-chi; his compositions reveal an energy which distinguishes his works from those of other Kano masters.

Morinobu (1602-1674), *nom de plume* Tannyū, was first initiated into the secret of the family style under Kōi, but like his master studied the Sung and Yuan masterpieces and also those of Sesshū. His pictures show great elegance and delicacy. He was appointed painter-in-ordinary to Iyeyasu.

Kwōrin, Tosa, and other Schools.

Non-ami Kwōetsu (d. 1637) studied the Kano and Tosa methods, but evolved his own bold style distinguished by original designs. He was equally noted for *makie* and porcelain.

Nonomura (or Tawaraya) **Sōtatsu** flourished about the beginning of the 17th century and hence belongs rather to the later period than to this. However, he took lessons under Eitoku and afterwards from Sumiyoshi Hiromichi, and lastly came under the influence of Kwōetsu. He and his partial contemporary *Kwōrin*, to be mentioned below, first introduced the art of handling colours as mass instead of as lines. They and their followers produced broad effects by means of simple washing. Sōtatsu's pictures, though in bright colours, show the spirit of the Ashikaga style.

Ogata Kwōrin (1653-1716), who first studied the Kano and Sumiyoshi schools and next Kwōetsu and Sōtatsu, created his own style marked by great originality in designs, bold sweeps of the brush, and rich colours. He created a new epoch in the history of decorative art, not only of Japan but perhaps of the whole world. His designs were equally good for woven goods, porcelain, or metal-work.

Ogata Kenzan (1663-1743), younger brother of Kwōrin, though noted as a painter, was more distinguished for lacquer-work and porcelain, in both of which he showed a great originality.

The Tosa school of this period is represented by Mitsuoki (1617-1691), who was honoured with a court title. A son of Mitsuori, he secretly studied the art of the Kano school; his works show great elegance and are vivid in colouring.

Sumiyoshi Hiromichi, also called *Jōkei* (d. 1670), was an uncle of Tosa Mitsuoki, but was ordered by the Emperor of the day to restore the Sumiyoshi Family that had become extinct. Faithful to the family style, he drew scrolls representing the miracle stories of Buddhist and Shintō temples.

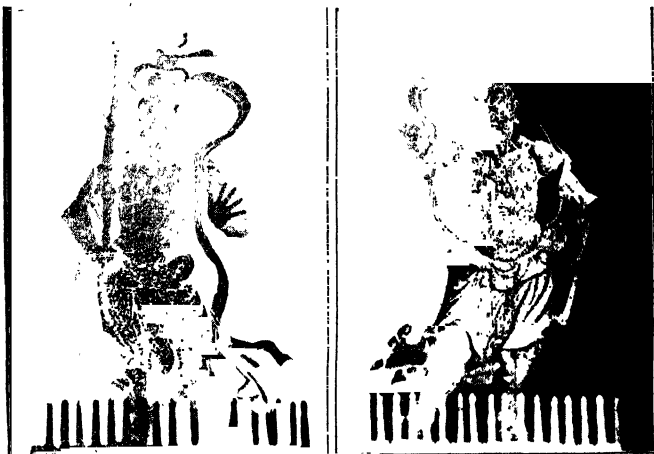
Ukiyoe School.

This school was still in its infancy in this period. **Iwasa Matabei** (d. 1650), a son of a daimyo, is called the originator of the school, which, it may be mentioned, combines the characteristic features of the native schools of Tosa and Kano and of the Chinese schools of Sung and Yuan. He used to depict the life of the time and hence was called *Ukiyo Matabei*, or 'Current Manners Matabei.' He was given a post as painter in the castle of Yedo, in the time of the third Shōgun.

Iwase Katsushige, son of Matabei; Hishikawa Moronobu, a son of an embroidery-artisan, studied the styles of Matabei and of the Tosa and Kano schools. The wood prints called *yedo-e* were originated by him.

Okumura Masanobu was originally a book-seller in Yedo. He first introduced the *beni-e*, or carmine colour prints.

Nishikawa Sukenobu, a contemporary of Masanobu, lived in Kyōto and originated the Nishikawa Style.



STATUES OF KONGŌ-RIKISHI, OR DEVA KINGS, BY UNKEI.

—Tōdai-ji, Nara.

(C) *Sculpture*. In technical detail the art somewhat declined, but this was redeemed by wider breadth and bolder designs. The hatred of Nobunaga and Hideyoshi for the autocratic Buddhism often went to the extreme of reducing temples to ashes, and this practice, of course, arrested the progress of Buddhist sculpture and architecture. Sculptors and architects, however, were fortunately supplied with a new field for their activities, and the fashion of the daimyos to erect great castles and magnificent mansions stimulated their highest skill and ingenuity. Meanwhile a reaction against the vandalistic doings of the authorities had set in, and religious architecture and sculpture were revived with redoubled activity, modified as they were by the style of castle architecture. A special school of decorative sculpture, known as 'temple carving,' was created in this period. Among the temple sculptors the place of honour should be accorded to *Idari Jingorō*, or 'Left-handed Jingorō,' who flourished in the latter part of Hideyoshi's ascendancy and in the beginning of the Tokugawa régime and is judged to have been the greatest sculptor of this class who has ever appeared in Japan. The ornaments of castles and Buddhist temples and Shintō shrines attributed to his chisel are all consummate works of art. Other sculptors of note in this line are Yusa, Okabe Mataemon, and Miyanishi Yūzaemon.

Later in this period appeared in Yedo the three families of the Gotō, Shimamura, and Ishikawa.

The earlier Tokugawa Shoguns were great patrons of Buddhism, and many were the temples that were built by their orders. Not to speak of the mausolea at Nikkō and Tōkyō, and the Buddhist temples in the latter place, there was the head temple of the Ōbaku Sect, founded at *Uji*, Yamashiro, by the priest Jūgen, whom the fourth Shogun invited over from China. The fifth Shogun founded no less than eighteen temples. There were many image-makers, but their work does not show any great originality.

The *Nō* drama was as popular as before in the higher circles, and many noted carvers of masks appeared.

It was in *netsuke-carving* that a striking development was effected in the latter part of this period. Merchants and other rich people were piqued at the sight of the elaborate sword-ornaments worn by daimyos and samurai, and they wanted to have costly *netsuke* for suspending their *inrōs*, or tobacco-pouches, from their girdles. At first these decorative buttons were the products of the leisure hours of image-makers and other carvers, and it was not before the latter part of the 17th century that the work was elevated to the dignity of a specialty. As masters in this line we may mention Nonoguchi Ryūho (1595-1669), who learned painting under Kano Tannyū and Sōtatsu and produced *netsuke* of good workmanship and refined designs, and Yoshimura Shūzan, who flourished in the last quarter of the 17th century, and whose *netsukes* display brilliant colouring and novel designs. Higuchi Shūgetsu, who was originally a painter of the Kano School; Ogasawara Issan, who carved in ivory and whalebone; Tanetake, a Nagoya artist who substituted relief work for colouring; Miwa, who is regarded as the founder of the Yedo School of *netsuke* and who worked on the harder wood of elm and cherry, instead of the boxwood generally preferred by the other carvers,—these are some of the noted *netsuke* carvers who lived in the latter part of the 17th and the beginning of the 18th centuries.

(D) *Applied Arts:*

Metal-work. The peace that continued to reign after the fall of Ōsaka and the advent of the Tokugawa régime did not encourage the growth of the work of armour-makers and swordsmiths, and the Myōchins and the Saotomes had to employ themselves in making domestic articles, either of iron or copper. Glyptic art, as applied to sword-ornaments and other small decorations, was, on the other hand, in high favour, and casting was also much in demand owing to the prevalence of the tea-ceremonial. Gotō Kwōjō, (d. 1620), the 4th of the line, his brother Genjō, his son Tokujō (5th of the line), Eijō (6th of the line), and so on down to Gotō the 11th (1664-1721), Ogasawara Masatsugu, and others worked on sword-guards and other sword ornaments. Between 1661 and 1704 was created by Yokoya Sōmin and other masters a popular style called

'citizen's,' in contrast to that of sword decoration; it is also called the picture style from its realistic designs, as distinguished from the bold and rough chiselling of the Gotō school.

(E) *Lacquer-Work*. The lacquer-wares produced during the period of Hideyoshi were a poor imitation of those of the Ashikaga Period, but the art began to revive with the establishment of the Tokugawa Government. Such noted *makie* artists as Kō-ami Chōho, Koma Kyū-i, and others were invited to remove from Kyōto to Yedo. Kyū-i was the founder of a long line of *makie* artists who were patronized by the Shoguns at Yedo, Kyū-i himself having been in the service of the 3rd Shogun. Kō-ami Nagashige (1597-1651) served both at the court of Kyōto and that of the Shogun and produced works characterized by a refined tone and solid make. Ogata Kwōrin and his master Kwōetsu, both mentioned before as painters, also produced *makie* wares of artistic and original designs, Kwōrin's works being characterized by inlaying of mother-of-pearl.

The development of the art was much encouraged by the customs of tea-ceremonial and incense-burning, which had come into great vogue in this age, and especially owing to the fact that small and highly decorated *inrōs* become popular among the two-sworded gentry and merchants.

The fame of Kaga in *makie* art dates from about the middle part of the 16th century, when Igarashi Dōho, who was originally in the service of the Shogun Yoshimasa, was invited by the Lord of Kaga to settle in his dominions. He and his son Kisaburō thus founded the Kaga style of *makie*.

(F) *Pottery and Porcelain*. First the partiality of Hideyoshi and his daimyos for the tea-cult, and, in consequence, a great demand for tea-bowls and similar vessels, and next the arrival of many Korean potters exerted a powerful influence on the growth of ceramics. The kilns of note during this period were those of Arita, Bizen, Kutani, Kyōto, Satsuma, Seto, and some others.

The Arita-yaki was established by a Korean potter about 1600 and is noted for having been the first to produce porcelains decorated with enamelled painting over the glaze. About 1646 wares painted with gold and silver pigments were produced; these went extensively to China.

The Banko-yaki was started at *Kuwana*, Ise, by a rich merchant named Numanami Gozaemon, who afterwards produced in Yedo the wares now highly prized as Old Banko.

The Kutani-yaki was founded about the middle of the 17th century by one of the Lord of Kaga's vassals, who had secretly learned the art at Arita. At first wares of a subdued red tint were produced, now highly esteemed as 'Old Kutani.'

The Kyōto-yaki (shortened to *Kyō-yaki*) comprises several different styles, such as Awata, Kiyomizu, Ninsei, etc., and is traceable to the genius of *Nonomura Ninsei*, who first took lessons under a naturalized Korean and carried the aesthetic side of the art to a state of great perfection. *Ninsei's* wares are not hard, but in loftiness of style and dignity of execution they are masterly. They are easily distinguished by minute cracks and their exquisite decoration and enamelling. *Ninsei's* style gave rise to Awata faience and Kiyomizu porcelain.

The Satsuma-yaki dates from the close of the 16th century; it was founded by two Korean potters. The shell-glaze Satsuma, much valued by foreign collectors, was a later production.

The *Seto-yaki* produced soft wares at first, but from the first quarter of the 15th century it began to turn out porcelains according to the process which Katō Tamikichi had secretly learned at Hirato and Arita.

VI. The Later Tokugawa Period

The Tokugawa Government, having succeeded after persistent efforts lasting for generations in consolidating the social system, naturally directed its serious attention to maintaining discipline and was bent on repressing any ideas calculated to lead to the breaking down of the established order. It elaborated a complicated system of feudal tenure and rigidly upheld it. All institutions were cast in a single mould in order to subserve the main purpose, and any attempt to break away from the cramping fetters of rigid and icy conventionalism was sternly repressed. The development of individualism and creativeness was out of the question amidst such an artificial atmosphere.

How far such a cast-iron system exerted a blighting effect on individual talent may easily be judged, when it is remembered that the post of painter-in-ordinary to the Tokugawa Shoguns was made a hereditary office for the painters of the Kano School. Four Kanos were under the direct patronage of the Shogunate, and there were still sixteen others of the same school depending upon the Tokugawa Government for support. They all held their offices as feudal tenures and were treated, as civilian vassals, just like samurai. They were allowed to wear two swords in their girdles. The privileged post was handed down from father to son, and all young art students who aspired for similar posts in daimyos' households flocked to the ateliers of one or another Kano, even though he happened to be a painter destitute of real talent and merely bent on keeping up the traditions established by the Kano masters. The common people, barred from posts of honour and emolument, gave vent to their longing for freedom in self-indulgence and love of playthings. They resorted to gay quarters and theatres and sought distraction in decorative objects either for adorning their persons or abodes. The *Ukiyoe* pictures, the *inrō* (small lacquered medicine-cases suspended from the girdle), the *netsuke* (an ornamental button from which hung the *inrō* or the tobacco-pouch), the ornamental hilt-guards, for even common people were allowed to wear one sword on special occasions, naturally came into great vogue, not only among the plebeians, but in the aristocratic circles as well. It should be noted, however, that all these lack the vital essence of Japanese art, that is idealism, and, though sufficiently charming to fascinate the uninitiated, were really adventitious efflorescences, which had very little to do with the growth and movement of the main stock hidden from superficial observation.

It is interesting to record that, while at the central seat of government the ardour of individualism and freedom was dampened by the chilling restraint of the Shogunate régime, it found in Kyōto a freer and healthier atmosphere for its indulgence. The Imperial city, it

should be remembered, was even in those days placed, comparatively speaking, beyond the interference of military despotism. To Kyōto, therefore, there flocked from all parts of the country free-thinkers and also artists, who disdained to follow slavishly the inert conventionalism of the official schools of Kano and others.

(A) *Painting*. Placed amidst such circumstances Kyōto was open to outside influences, of which the first was the arrival of Chinese refugee painters of the overthrown Ming Dynasty, who brought with them a new style known as the Southern School, which was very popular among dilettanti and other lovers of art. The second was the realistic style brought by the Chinese painter Chin Nampin, who resided in Nagasaki for three years, beginning with 1731. It was the style for which China was indebted to the teaching of a Roman Catholic priest, and which spread in the cities on the lower Yangtze. Lastly the influence of Dutch prints that found their way through Nagasaki, the only open port at that period, contributed much to the appearance of a realistic school in the Imperial city. Of this school there were three masters,—first, *Maruyama Ōkyo*, the most representative artist of this time and the founder of the Maruyama School; second, his contemporary *Goshun*, who originated an allied school called *Shijō*, distinguished from the other, however, by a touch of the Chinese mannerisms of the later Ming Period; and third, *Ganku* who founded the Kishi School which follows Chin-Nampin far more faithfully than do the other two.

There were then other master painters that enlivened the world of art in Kyōto, such as Soga Shōhaku (d. 1781), who followed the style of Sesshū and of Soga Dasoku, Yosa Buson (1716–1783), who studied the Yuan and Ming styles, but developed his own school, and Itō Jakuchū (d. 1800), who tried to graft Kwōrin's style upon the Chinese stock of the Ming and other Chinese schools.

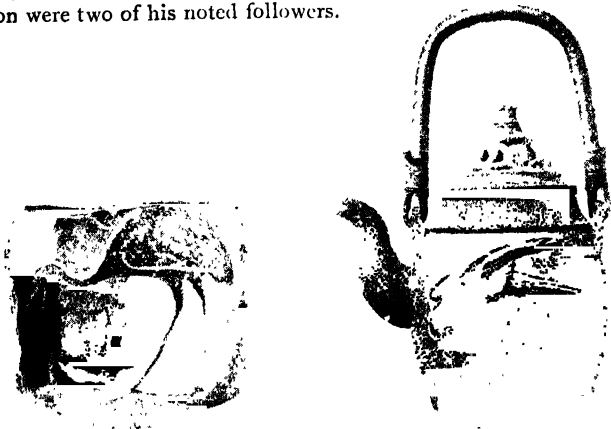
Another important feature in the painting of this period was the appearance toward the close of the 18th century of the Dutch style, and in consequence the introduction of the Occidental method of perspective, light and shade, and composition. The pioneers in this exotic painting were Tōadō and Shiba Kōkwan (d. 1818), who were highly instrumental in imparting new features to the native schools of painting.

Broadly speaking, there were in this period about ten different native schools and three or four Chinese schools, *viz.*, of the former, Hanabusa, Kano, Kishi, Kwōrin, Maruyama, Sesshu, Shijō, Sumiyoshi, Tosa, and Ukiyoe, and of the latter, Realistic, Southern, and Tani schools. The names of note in the various schools are given below:—

The *Hanabusa* School was founded by *Hanabusa Itchō* (1650–1724), who first studied the Kano style; his free and versatile talent, however, brought about his expulsion from the school, while his satirical pictures (supposed to represent a revel of the Shogun) caused his exile for 12 years to a remote island. *Ippō*, his adopted son, was a good caricaturist.

The Kwōrin School comprised such masters as Watanabe Shikō, a contemporary of Ōkyo, who studied under the founder of the school. His Indian ink landscapes won the high admiration of Ōkyo.

Sakai Hōitsu (1759-1828) was a son of a daimyo, but, owing to his frail health and natural fondness for painting, took to art as an avocation. After studying several styles, his fancy finally led him to that of Kwōrin, which he completely mastered. His exalted character is revealed in all his works. Suzuki Kiit-u and Ikeda Kōson were two of his noted followers.



SPECIMENS OF ANCIENT EARTHENWARE.—*Imp. Museum.*

The Kano School produced no master painters in this period, for its formalism had begun to cramp the talent of its adherents.

The Kishi School was founded by Ganku (1750-1838), who developed a special talent in painting animals, especially tigers. Kawamura Bumpō studied under Ganku and attained great skill in drawing human figures.

The Maruyama School is perhaps the most representative style of this period; it was created by Maruyama Ōkyo, a poor farmer's son, whose pictures were honoured by the inspection of an appreciative daimyo. He was at last enabled to study at Kyōto, where he made a special study of the Chinese masters Chen Shun and Chou Ying and also devoted himself to sketching from life. He is also said to have studied Dutch prints that chance brought to his notice. Thus he succeeded in developing a realistic school characterized by its elegance and calm tone. Among his disciples were Nagasawa Rosetsu (1755-1799), whose works are full of vigour and wit, Komai Genki (d. 1797), who almost approaches his master in beauty and grace, though inferior in brush strokes, and *Watanabe Nangaku*, whose strokes are very vigorous.

The Shijō School, founded by Goshun (1752-1811), a contemporary of Ōkyo, closely resembles that of the latter, with whom he was on friendly terms. Except in refinement, Goshun's works almost rival those of Ōkyo. Matsumura Keibun (1779-1843), a brother of Goshun, ultimately excelled the latter in his charming gradation of shades of black and in delineating birds. Okamoto Toyoshirō (d. 1845) and Oda Hyakkoku were two of the disciples of Goshun.

The Renaissance School is represented by Tanaka Totsugen (d. 1823), his disciple Ukita Ikkei, and also Kō Ryūko, Okada Tamechika (1822-62), and Hara Zaichū. Totsugen tried to revive the classic school of Fujiwara Nobuzane and was a great antiquarian. He depicted court scenes. He unfortunately lost his eye-sight and in despair committed suicide. Ikkei followed his master in depicting scenes from life. Strange to say, he was an ardent exclusionist when the country was divided over the question of whether or no to open the country to foreign intercourse. Tamechika's strokes attained an extraordinary grace and very elaborate style in colour schemes. Zaichū depicted scenes of old rites and ceremonies, also landscapes, birds, and flowers.

The Soga School, founded by Soga Shōhaku (d. 1783), may be said to have died with him, for he has left no followers worth mentioning. He studied Dasoku and Sesshu and finally developed his own individuality, marked by free and vigorous strokes. His subjects were usually of a weird character.

The Ukiyoe School reached its highest development during this period, and a large number of master painters appeared. It is impossible to arrange their names chronologically, for they had to occupy a very obscure social position compared with the proud official painters of the Kano and a few other schools, who basked in the sunshine of the Shoguns and daimyos' patronage, so that with regard to many of them very little is known about their lives.

Yūzen was a Kyōto painter who assimilated the refined elements of the older styles and, employing Indian ink or colours, portrayed manners and customs on fans or even on dresses. He also painted patterns for dyers and originated a new style of print named after him, *i.e.* the Yūzen print.

Kwagetsu-dō, a Yedo painter in the first quarter of the 18th century. His lines are vigorous, and, though simple in colour scheme and design, his pictures, mostly beautiful women, show considerable refinement.

Torit Kiyonobu, who flourished about the first quarter of the 18th century, first in Kyōto and afterwards in Yedo, developed a great individuality, and his humorous figures are marked by amiable features.

Oryū was a woman painter in Yedo whose works resemble Kiyonobu's, she being his contemporary.

Miyagawa Chōshun studied the style of Kano and afterwards that of Motonobu and Matabei and is regarded as unrivalled in colour arrangement. He was fond of depicting banqueting scenes. His son Shunsui, who assumed the new family name of *Katsukawa*, was also a great artist in this line.

Nishikawa Sukenobu first studied under Kano Einō and subsequently started his own school of Ukiyoe. His women are painted in charming colours.

Torii Kiyonaga painted theatre placards and illustrations for books. He

enjoyed the reputation of being the best Ukiyoe painter in the last quarter of the 18th century.

Suzuki Harunobu originated about 1764 the *nishikie*, 'brocade prints,' so called from their brilliant colouring, which at once became popular and found their way even to remote places as souvenirs from Yedo. He drew beautiful women from life and also depicted manners and customs.

Tsukioka Settei (d. 1786) was a great colourist who drew beautiful women from life.

Isoda Koryūsai, a contemporary of Harunobu, executed illustrations for books, but discontinued this work when he had obtained the honourable title of 'Hōkyō.'

Utagawa Toyoharu was appointed to repair the pictorial decoration of Iyeyasu's mortuary temple at Nikkō and worked towards the latter part of the 18th century.

Kitagawa Utamaro (d. circa 1810) studied the Kano School and then Torii Kiyonaga's style and was admittedly the greatest Ukiyoe painter of his time. He painted beautiful women, manners and customs, and also landscapes, all characterized by a delicate and fascinating style.

Hosoda Eishi drew beautiful women after the style of Utamaro.

Ishida Gyokusen (1737-1812) lived at Ōsaka and learned the art from Tsukioka Settei. His pictures are in minute style.

Katsukawa Keisai, also known as Kitao Masaharu (d. 1824), made himself one of the greatest caricaturists of Japan. He studied the style of the Kano School and of the Kwōrin and was considered the most inventive draughtsman after Kwōrin and Itchō. He at first drew for blocks, but discontinued this pot-boiling work after he was engaged by the Daimyo of Echizen in 1794.

Utagawa Toyokuni (1768-1825) painted beauties and actors after the style of Hanabusa Itchō.

Katsushika Hokusai (1760-1849) first studied at Katsukawa Shunshō's atelier, but extended his researches into other fields, even getting a peep into the Western style. He ultimately succeeded in developing his own style, marked by virile strokes, realistic method, and elaborate composition. He also possessed a fertile brain for designs and attained a masterly draughtsmanship, whether as a painter of life or of nature or as an illustrator of story books. It is said that the Dutch traders who came to Nagasaki used to take home hundreds of Hokusai's pictures.

Andō Hiroshige (1793-1858) stands apart as a painter of noted scenes, especially for his skill in perspectives. His pictures of the fifty-three post-stations on the Tōkai-dō and of other places have won wide admiration both at home and abroad.

The Chinese School of the Ming and Ching Dynasties.

Gi Nankai (1677-1751) was a landscapist who with *Hō Hyakusen* introduced into Japan the style of the Southern School of China.

Kumashiro Yūhi (1712-1772) was a Nagasaki painter who studied realism under the Chinese painter Chin Nampin (Chen-nan-ping).

Itō Jakuchū (d. 1800) first studied the Kano style, then the old masters of the Yuan and Ming schools of China, and finally the works of Kwōrin. His fowls are realistic and show masterly treatment.

Yanagisawa Kien or **Ryūikyō** (1706-1758) was the son of a daimyo and was fond of painting from his childhood. He ultimately originated a style of his own and was at the same time a great patron of his brother artists.

Mochizuki Gyokusen started a school of the Chinese painting and studied first the Tosa style and next under Sekkei.

Yosa Buson (1716-1783) was a landscapist whose works are full of lofty feeling. He studied Chinese masters of the Yuan and Ming schools.

Takahisa Aigai (1786-1833) was a landscapist of the Southern School and studied under Bunchō.

Tani Bunchō (1764-1841) studied various native and Chinese schools and ultimately originated his own style characterized by vigorous strokes. He was fond of drawing Mount Fuji and was appointed a painter of the Daimyo Tayasu.

Tanomura Chikuden (1777-1835) was a landscapist who studied under Bunchō and others.

Watanabe Kwazan, a retainer of the small fief of *Tawara*, Mikawa (d. 1841), was a martyr of Western learning. Fond of painting from his childhood, he studied under Bunchō and others and drew pictures as a means of livelihood. He was daring in design and exhibited boldness of execution. For having written a book that satirized the ignorance of the Tokugawa government in foreign affairs, he incurred its displeasure and was put in prison, where he took his own life in order not to involve his master in trouble.

Yamamoto Bai-itsu studied Ming and Ching masters and was clever in painting flowers.

Tsubaki Chinzen (d. 1854) studied under Kwazan and carried to greater perfection the portrait painting originated by his master. He showed an equal facility in birds and flowers.

Nukina Keloku (d. 1863) was great as a scholar, calligrapher, and landscapist.

Ōnishi Chinnen (d. 1851) studied under Nangaku and Bunchō and rose to distinction as a landscapist, a figure-painter, and also as a portrayer of birds, flowers, and fishes.

(B) *Sculpture*. Image carving, though sufficiently active, remained poor in artistic merit, but architectural carving showed a certain excellence. It was in such minor efforts as the carving of *netsuke* that the art shows the greatest development. The custom of wearing an exquisite specimen of this article of personal decoration was especially popular among the plebeian class during the fifty years ending with the beginning of the 18th century. The appearance first of figure carving and next of the carving of dolls is a distinct feature of this period, Kyōto, Nara, Hida, and Yedo being especially noted for their products of this innovation. Carving in bamboo, stone, and hard wood for decorative effects in rooms, and later the carving of seals, came into vogue in the latter part of this period.

Netsuke carvers of note :—

Higuchi Shūgetsu was originally a painter of the Kano School and his netsukes are distinguished by elegant finish and tasteful designs. He flourished in the last quarter of the 18th century, first in Ōsaka and afterwards in Yedo.

Ogasawara Issai carved mostly in ivory and whalebone, which he sometimes coloured. His designs are elaborate and his chiselling strong. He was a contemporary of Shūgetsu.

Izumiya Tomotada, a Kyōto carver who was a contemporary of Shūgetsu, was a specialist in the carving of netsukes representing oxen.

Okano Hōhaku was an artist of Nara who lived towards the end of the 18th century and carved netsukes representing characters of the *Nō* drama. He used moderate colouring and light chiselling touches.

Matsuda Ryōchō originated the Hida style of carving marked by bold chiselling. He cleverly utilized the natural colour of the wood to give the effect of colouring and carved birds and other animals.

Among the *netsuke* carvers in the latter part of this era there is first Kambayashi Gyūka, who used the wood of the tea-plant and produced highly coloured works which are much admired. Ryūkei, whose chiselling is marked by free and powerful strokes, is credited with having invented a method of staining ivory. His clams are very true to nature. Yamaguchi Tonochika (d. 1873) carved animals

and men with fine and spirited touches of the chisel and used subdued colours. Shigenoya Chikayuki (1836-1882) produced netsukes of excellent design, and he also carved dolls, known as 'Asakusa dolls,' from the fact that he lived in *Asakusa*, Tōkyō. Tōen is a Nara carver who flourished about the middle of the 19th century. He used delicate chiselling. Nagai Rantei, about the same period, was a delicate carver, and once he chiselled one thousand monkeys on a walnut shell. Kwaigyokusai was a master netsuke carver of Ōsaka, who lived as late as the latter part of the 19th century. Matsumoto Kisaburō flourished in the latter half of the 19th century and produced human figures of great anatomical accuracy and notable designs. His *ikiningsyō* ('living dolls') are famous.

(C) *Applied Arts.*

Metal-Work. In the Gotō School, those who were master workers of sword-guards and other decorations of swords are *Tsunō Jimfō* (1721-1762), who courageously stuck to the traditional style of this school, when even the direct descendants of this family abandoned it in favour of the picture style that was then popular. His works show great refinement. Enjō (1724-1784), 13th Gotō, Keijō (1739-1803), 14th Gotō, and Shinjō, 15th Gotō, simply serve to mark the stages of decline of the fame of the family.

On the other hand, the Nara School produced greater craftsmen in sword-guards and other articles. The seven masters of this school are Toshiteru, Toshiharu, Toshinaga, Munetoshi, Toshimitsu, Masanaga, and Masanobu, these being also known as "masters of old Nara." Toshihisa the First (d. 1737), one of the three Nara masters of a later age, is generally regarded as the best representative of the school, the other two being Toshihisa the Second and Sugiura Jōi. Toshihisa the First's human figures, birds, and flowers show vigour and repose. Sugiura Jōi (d. 1761), a pupil of Toshinaga, was the originator of a new style of chiselling. He worked on the designs taken from Chinese pictures and was full of force in execution and faithful in representation. Tsuchiya Yasuchika (1707-1744), a pupil of Toshinaga, is another master of the Nara School and in point of versatility combined with elegance he is compared to the master painter Kwōrin. Hamano Shōzui (d. 1769), a pupil of Toshihisa, his pupil Hamano Noriyuki, and Iwama Masayoshi (1764-1837) are also notable craftsmen in this line.

The Yokoya School of this period is represented by Yanagawa Masatsugu (d. 1721), who studied Sōyo, his son Naomasa (d. 1757), who even rivalled his teacher Sōmin in excellence, Naoharu, who surpassed Naomasa, his grandfather, and Kano Haruaki, the best pupil of Naoharu, noted for his classic treatment. Other sword decorators of note are Ōmori Eishō (1705-1772), his nephew Eishū (1730-1798), Ishiguro Masatsune (1760-1828), and Katsura Eiju, an assistant of Sōyo, who produced lions and horses not inferior to the work of his master.

Among the Kyōto artists of this period, first honour goes to

Ichinomiya Nagatsune (1720-1786), who was a contemporary of Ōkyo, with whom he was compared for excellence in his special line of metal-carving. His carp, snails, and other designs are quite realistic, and so famous was he that he was even ordered by the then King of Korea to produce a brazier; others of note were Ōtsuki Mitsuoki, who lived in the first quarter of the 18th century and was skilful in designs, Ikeda Okitaka, his pupil, Okamoto Naoshige (d. 1780), and Gotō Ichijō (1790-1876), of the Kyōto branch of the Gotō Family, who revived the classic style modified by the pictorial method.



FOLDING SCREEN PAINTING BY KWŌRIN.

The master casters of this period are Kanaya Gorosaburō, who worked at Kyōto early in the 18th century and founded a long line of bronze casters who studied the art of colouring bronze. Gorosaburō IX produced exquisite wares, which were in great demand in Europe and America. Murata Seimin lived early in the 19th century and produced wares with realistic designs, among which that of a tortoise was his favourite subject. He was a master of wax modelling. Murata Teijō, who was a disciple of Seimin, his pupil Hōshizan Sōmin, and Yomo Yasuhei (1779-1841), who assumed the art name of Ryūbundō, are noted bronze workers.

(D) *Lacquer-Work.* In Yedo the art suffered much from hasty work, for lacquer articles were in excessive demand for the Shogunate government, which used them as presents in rewarding persons for distinguished services. It should be noted that a lacquer workshop was established on the premises of the Shogun's castle, and a number of artisans were employed to produce wares for use at the Shogun's palace and for other purposes. The pernicious example set by the

craftsmen of Yedo spread to Kyōto, but at other places, especially Kanazawa and Nagoya, the art remained comparatively free from this deteriorating influence.

Noted artists of this period may well begin with Koma Kyūi, who founded the Koma Family, which hereditarily kept up *makie* work for ten generations, always under the direct patronage of the Shoguns. Kyuhaku, son of Kyūi, who was in the service of the 4th Shogun, rivalled his father in his work. Shiibara Ichidayū, who was invited to Kanazawa by the lord of the fief at the beginning of the 18th century, produced wares noble in design and execution. Shiwomi Seisei, a Kyōto artist in the first quarter of the 18th century, invented what is now known as polished *makie*, characterised by delicate workmanship and refined taste. Yamamoto Rihei (d. 1770) was commissioned to produce the lacquer-ware used in the coronation ceremony of Momozono-Tennō in 1748. Iizuka Tōyō was famed for his *makie inrō* and was engaged by the lord of Awa, who accorded him the rank of a samurai. He flourished about the middle of the 18th century. Nonomiya Tōtei, who worked between 1759 and 1800, was a master in *Chinkin-bori* (lacquered grounds with incised designs rubbed with gold dust), which first appeared in Nagasaki in imitation of Chinese wares. Tōtei is said to have used rats' teeth for incising his designs. Koma Kwansai (d. 1835), was a pupil of Koma the Fifth, and is noteworthy as having been the master of Shibata Zeshin, one of the greatest painters of Japan in the 19th century. Tamakaji Zōkoku was a lacquer artist of Sanuki, who originated the process which consists in applying coloured lacquer on designs carved on bamboo or wood. Hara Yōyūai worked on designs furnished by master painters of the day and flourished early in the 19th century. His works are marked by antique elegance and tasteful simplicity. Nakayama Komin (d. 1870) was a distinguished pupil of Yōyūai.

(E) *Ceramic Art.* The production of wares modelled after Chinese examples was carried to a very high level in this period.

Kyōto kilns produced master artists. First to be mentioned is Okuda Eisen (1767-1833), who produced wares resembling old Cochin China wares. He had as his pupils such celebrated ceramists as Mokubei, Dōhachi, and Kamesuke. Kinkōzan Mohei produced wares with warm colours and elaborate designs known as brocade patterns. He used to supply the Shogun's household with his productions. Takahashi Dōhachi (1785-1855), one of the pupils of Eisen, produced wares modelled on the old porcelains of Japan and China. In later life he established his kiln at Momoyama near Kyōto. Kiyomizu Rokubei (d. 1799), worked at *Kiyomizu*, Kyōto, and produced tea services and other utensils of high toned quality. Awoki Mokubei (1767-1833) was a versatile genius who excelled in metal-casting, painting, and calligraphy, but finally decided to devote himself to ceramics and produced wares modelled on the old porcelain of China. At the request of the Lord of Kōga, he opened a kiln in the latter's dominion in 1807. Seifū Yohei (d. 1861) established his kiln at *Gajōzaka*, Kyōto, where he first produced imita-

tions of old porcelains of Japan and China, but afterwards confined himself to celadon and gold-enamelled wares. Mashimizu Zōroku also produced imitations of old porcelains of Japan and China.

Etaku kilns were originated at the beginning of the 19th century by Hōzen Zenjirō who manufactured porcelains modelled on antique wares of Japan and China. Those after the latter style are dazzling with gold patterns.

Arita kilns, the wares of which are also known as *Imari*, the name of the market town close to Arita, were early exported to Europe and America. The exports consisted of vases and coffee sets manufactured principally by Hisatomi Yajibei, also known by his art-name *Miho*.

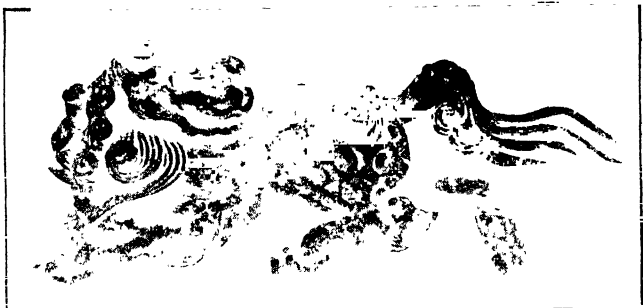
Satsuma kilns. Dull red wares known as 'Old Satsuma' were baked during the period from about the end of the 18th century to the beginning of the 19th, and these are specially valued by foreign collectors. The Satsuma faïences known to foreigners are cream-coloured wares, finely cracked, and elaborately decorated with rich gold enamel. There are, however, several other styles of Satsuma ware. The imitation Satsuma recently produced at *Awataguchi*, Kyōto, has lately begun to encroach seriously upon the *bona fide* productions.

Mino kilns were founded as late as the beginning of the 19th century by a pottery merchant of Ōsaka, who brought with him samples of Hiizen porcelain.

Other kilns that existed, as they still do, did not differ materially from those in the preceding period.

VII. Modern Period.

During this period of about half a century notable changes, demanded by the new circumstances of the country, have been witnessed, such as the disappearance on the one hand of those arts and crafts that depended on the patronage of feudal princes, and on the other hand the birth of others intended to supply the foreign demand, or inspired by the new taste of the nation. These changes have not yet settled to a definite shape; they still mark the transition stage in the development of our art.



DECORATIVE CARVING OVER THE YŌMEI-MON, NIKKŌ.

(A) **Painting.** *Japanese Painting.* At the beginning of this period the Southern School of China overshadowed all the other styles as to popularity. With greater intimacy of intercourse with the West, the style of our painting was considerably modified, so that the 'schools' or 'styles,' as indicated in the following alphabet-

ical list of painters who died between 1868 and the present day, are at best relative terms. This hybrid tendency is still at work.

Painters who have died since the opening of the Meiji Era.

- Fukushima Ryūho (d. 1889), of the Chinese Southern School.
- Hashimoto Gahō (d. 1908), a master painter of the Kano School.
- Hirano Gogaku (d. 1893), a celebrated master of the Chinese Southern School.
- Kano Eitoku (d. 1891), of the Kano School and painter to the Imperial Court.
- Kano Hōgai (d. 1888), of the Kano School and one of the master painters of this era.
- Kawabata Gyokushō (d. 1912), a master painter of the Shijō School; painter to the Imperial Court.
- Kawabe Mitate (d. 1905), of the Tosa School and a high authority in antiquities.
- Kawamura Ōshin (*Ukoku*) (d. 1906), ex-Judge and a master of the Chinese Southern School.
- Kawanabe Gyōsai (d. 1889), a master painter who originated a new style, known as the 'Popular School.'
- Kawasaki Chitora (d. 1893), of the Tosa School and a high authority in antiquities.
- Kikuchi Yōsai (d. 1878), originated the Yōsai style, chiefly depicting warriors and war scenes.
- Kishi Chikudō (d. 1895), a Kyōto painter who was a painter to the Imperial Court.
- Kobayashi Eitaku (d. 1890), a noted artist of the Popular School.
- Kodama Kwatei (d. 1913), a master painter of the Southern School.
- Kōno Bairei (d. 1895), a Kyōto painter who was a painter to the Imperial Court.
- Kubota Beisen (d. 1905), one of the most versatile painters of the period; pupil of Suzuki Shōnen.
- Masugi Seikin (d. 1910), a lady painter, pupil of Kumagae Naohiko.
- Morikawa Sōbun (d. 1902), a Kyōto painter of the Shijō School.
- Mori Kwansai (d. 1804), one of the recent masters of Ōkyō's School, a painter to the Imperial Court.
- Morizumi Kwangyō a painter to the Imperial Court and master of the Sumiyoshi School.
- Nakajima Raishō (d. 1871), Ōkyō's School, and master of Kawabata Gyokushō.
- Nakanishi Koseki (d. 1883), studied under Keibun and was Prof. of the Kyōto Painters' School.
- Noguchi Yūkoku (d. 1808), of the Chinese Southern School and a painter to the Imperial Court.
- Ochiai Hōki (d. 1904), a Nishikie painter who improved the style of newspaper illustrations.
- Okuhara Seiko (d. 1903), a lady painter of the Southern School.
- Satake Eiko (d. 1909), of Bunchō's School.
- Shibata Zeshin (d. 1861), a painter to the Imperial Court who originated a new style; famous also for Makie design and as the originator of 'lacquer painting.'
- Shiwokawa Bunrin (d. 1877), a landscapist of the Shijō School.
- Sugitani Sesshō (d. 1895), of Sesshū's style, and a painter of Kumamō.
- Suzuki Hyaku-nen (d. 1801), a master of Ōkyō's School and the father of the contemporary painter Suzuki Shōnen.
- Taki Kwatei (d. 1901), of the Chinese Southern School and a painter to the Imperial Court.
- Taniguchi Aizan (d. 1899), a master of Bunchō's School.
- Tanomura Choku-nyū (d. 1906), of the Chinese Southern School, who was in his day a veteran painter of the school.
- Tazaki Sōun (d. 1898), a painter to the Imperial Court and master painter of Bunchō's School.
- Tomioka Eisen (d. 1905), of the Popular School.
- Tsukioka Yoshitoshi (d. 1892), a master painter of the Popular School.
- Watanabe Shōkwa (d. 1887), son of Kwazan and pupil of Chinzan.
- Yamana Kwangi (d. 1902), developed a new feature in the Sumiyoshi School, a painter to the Imperial Court.
- Yamaoka Beikwa (d. 1914), Tōkyō, of the Southern School, a landscapist.
- Yasuda Rozan (d. 1882), of the Chinese Southern School.

Living Painters.

In the subjoined alphabetical list of noted living painters of the Japanese style, the '2nd prize' denotes the 2nd prize awarded at the National Art Exhibition held annually in Tōkyō since 1907, under the auspices of the Department of Education.

- Araki Kwampo**, a master painter of birds.
- Ikeda Shōen**, a lady painter of Tōkyō, famous for portraying beautiful women.
- Imao Keinen**, a master painter of Kyōto; birds and flowers.
- Kaburaki Kiyokata**, Tōkyō, is an Ukiyoe painter who combines the Western style.
- Kajita Hanko**, contemporary life, especially young girls.
- Kamimura Shōen**, a lady painter of Kyōto; scenes from life.
- Kawai Gyokudō**, a landscapist, professor of the Tōkyō Art Academy.
- Kijima Okoku**, studied under Keinen, and has repeatedly been awarded the 2nd prize; historic subjects, scenes from life, etc.
- Kikuchi Hōbun**, professor of the Kyōto Painting Institute, noted for birds and flowers.
- Kikuchi Keigetsu**, Kyōto, a landscapist who has repeatedly won the 2nd prize.
- Kimura Buzan**, Tōkyō, is noted for minuteness of treatment.
- Kobayashi Gokyō**, Kyōto, landscapes, birds and flowers.
- Kobori Tomoue**, professor of the Tōkyō Art Academy; historical painting.
- Kosaka Shiden**, Tōkyō, first studied the work of the Southern School, 2nd prize winner.
- Kose Shōseki**, the 36th descendant of Kose Kanaoka; religious painting.
- Masuzu Shunnan**, Tōkyō, of the Southern School.
- Matsumoto Fūko**, historical painter of the School of Yūsai.
- Mochizuki Gyokusen** a painter to the Imperial Court, Tosa and Chinese Schools.
- Murase Gyokuden** of the Southern School.
- Murata Tanryō**, Tōkyō, historical painting.
- Noda Kyūho**, Ōsaka, 2nd prize, landscapes and historical characters.
- Noguchi Shōhin**, Tōkyō, a lady painter of the Southern School.
- Nomura Bunkyo**, a landscapist of Kyōto.
- Ogata Gekkō**, Tōkyō, a master painter of Ukiyoe.
- Ōhashi Suiseki**, Gifu, a gold-medallist at Paris and St. Louis, and a master painter of tigers.
- Okakura Shūsui**, Tōkyō, a landscapist.
- Otake Chikuha** and **Otake Kokkwan**, Tōkyō, are brothers, and both have won 2nd prize.
- Saitō Shōshū**, pupil of Suzuki Hyakunen and Suzuki Shōnen; idealistic painting.
- Sakuma Tetsuen**, Tōkyō, of the Southern School.
- Shimazaki Ryū-u**, Tōkyō, contemporary life and beauties.
- Shimojō Masao**, a master painter of the Southern School; now a retired Paymaster-General.
- Shimomura Kwanzan**, Tōkyō, identified with the radical movement, and depicts solemn subjects; highly decorative in style.
- Sugiura Shunkō**, Tōkyō, landscapist of the Southern School.
- Suzuki Kwason**, Tōkyō, noted for birds and flowers, and for designs.
- Suzuki Shōnen**, Kyōto, uses spirited strokes and is noted for fowls and pheasants.
- Takashima Iokkai**, Tōkyō, a landscapist, his style based on the Southern School.
- Takenouchi Seilō**, Kyōto, professor of the Kyōto Painting Institute and a versatile painter; originally studied the works of the Shijō School.
- Taniguchi Kōkyō**, professor of Kyōto Painting Institute; first studied the art of the Shijō School; noted for historic subjects and scenery.
- Terasaki Kōgyō**, professor of the Tōkyō Art Academy, first studied the Shijō School methods; treats manners and customs and landscapes with equal facility.
- Tsubata Michibiko**, Tōkyō, historical painting, won the 2nd prize.
- Watanabe Shōtei**, Tōkyō, displays a light touch and his work much resembles western water-colours.
- Yamamoto Shunkyo**, professors of the Kyōto Painting Institute and a landscapist; his style comes from Ōkyō's.

Yokoyama Taikwan, Tōkyo, is identified with the movement started some years ago to replace the Japanese line drawing by the Western mass drawing.

Yūki Somei, professor of the Tōkyo Art Academy, studied both Japanese and Western styles and produces highly decorated pictures; has won the 2nd prize.

Western Painting. The establishment of the Art Department in 1876 in the Gov. Engineering College, subsequently merged in the Tōkyo Imperial University, was the first attempt made in Japan to give regular instruction in foreign painting.

Antonio Fontanese, an Italian, was in charge of this course. Carving was undertaken by Ragusa, and mechanical and decorative drawing by Cappelletti, both Italians; the three courses mentioned were the only ones in the Department. It proved a failure and was closed in 1883. Several of the students who were in the Art Department subsequently went abroad to complete their studies.

When in 1890 the existing Art Academy was established at Ueno Park, Tōkyo, the authorities went to the other extreme of making its curriculum deal with purely native art, and it was not before 1900 that a course in Western painting was added. Contemporary artists of the exotic school are alphabetically arranged below, family names being placed first and personal names second, according to the Japanese custom.

Fujishima Takeji, professor of the Tōkyo Art Academy, studied designs in France.

Ishii Hakutei, studied under Prof. Koyama Shōtarō and also in Europe, 2nd prize winner.

Ishikawa Toraji, a 2nd prize winner who paints water-colours in a delicate style.

Kanokogi Takeshirō, professor of the Kyōto Technical School, studied under Collins.

Kawamura Kiyoo, studied for many years at Venice and has adapted what he learned abroad to the Japanese style.

Kitazawa Rakuten, a caricaturist, proprietor of a monthly organ, 'Rakuten Puck.'

Kosugi Bisei, a 2nd prize winner who studied in France.

Koyama Shōtarō, professor at the Higher Normal School and other institutions, is a pioneer oil painter.

Kume Keiichirō, professor at the Tōkyo Art Academy, studied under Collins.

Kuroda Kiyoteru, professor at the Tōkyo Art Academy, studied under Collins.

Minami Kunzō, 2nd prize winner on three separate occasions.

Mitsutani Kunishirō, studied in Europe.

Miyake Katsumi, a water-colourist who studied in Europe.

Nakagawa Hachirō, a water-colourist, 2nd prize winner.

Nakamura Fusetsu, Collins' pupil.

Nakazawa Hiromitsu, a landscapist, 2nd prize winner.

Okada Saburosuke, professor of the Tōkyo Art Academy, studied under Collins.

Wada Eisaku, professor of the Tōkyo Art Academy, a pupil of Collins.

Wada Sanrō, 2nd prize winner on two occasions.

Watanabe Shinya, a water-colourist.

Yamamoto Morinosuke, 2nd prize man, a landscapist.

Yoshida Hiroshi, an oil painter, who studied under Koyama and afterwards in Europe and America.

(B) **Sculpture.** The cessation of the demand for guards and other sword ornaments, as well as for *netsuke*, has driven our sculptures in those particular lines to produce objects appealing to the tastes of foreigners and present-day Japanese, such as flower vases, statuettes, cigar-boxes, censers, and divers sorts of hall decorations,

and also ivory-carving. This last is largely devoted to the production of decorative objects chiefly intended for foreign markets. The majority of the wood-carvers, too, have been obliged to turn to ivory carving and plaster-modelling. The latter is an innovation inspired by occidental influence.

In **wood-carving**, those whose names stand foremost (including the artists who have died recently) are Profs. Ishikawa and Takeuchi, of the Tōkyō Art Academy, Yonehara Unkai, Yamazaki Chōun, Yamada Kisai (d. 1900), Gotō Sadayuki (d. 1903), and Takamura Kōun.

Among **ivory-carvers** we should mention Prof. Ishikawa Mitsuaki (or *Kōmei*) of the Tōkyō Art Academy, who died quite recently, Yoshida Hōmei, Asahi Meidō, Takenouchi Jitsuga, and several wood-carvers combining ivory-carving, as Yonehara Unkai, named above.

In **plaster-modelling and casting** we have Okazaki Sessai, Ōshima Joun, Asakura Fumio (who has repeatedly been awarded the 2nd prize), Shinkai, Taketarō, Prof. Numada (Tōkyō Art Academy), Ōkuma Ujihiro, Fujita Bunzō, Motoyama Hakuun, and some others. The custom of erecting statues having lately become quite popular, many of these men have turned their attention to statue casting. Suzuki Chōkichi (d. 1910), sculptor-in-ordinary to the Court, was a master artist of the day.

(C) **Applied Arts. Metal-Work.** Chiselling is represented by Profs. Unno Shōmin and Unno Bisci, of the Tōkyō Art Academy, Kagawa Katsuhiko and Tsukada Hideoaki. Kano Natsuo (d. 1897) was a master chiseller of recent times.

Hammer-work has as living artists in this line Kurokawa Eishō, Yamada Chōzaburō (*Naishōji*, Kaga), the two Hiratas, *viz.*, Sōko and Gukō. The first chiefly beats hollow vessels, such as flower vases, *etc.*, Yamada beats fowls, rabbits, *etc.*, out of iron, and in this he is unique, while the Hiratas, who are cousins, are figure-hammerers.

Inlaying comprises several different styles, as *nunome-zōgan* (linen-mesh inlaying), *hira-zōgan* (level inlaying), *chiribame-zōgan* (insertion inlaying), *sumi-zōgan* (ink-inlaying) and a few others. The first was originated by Kajima Ippū (d. 1900), the *chiribame* is a later innovation, the *sumi* was originated by Suzuki Gensuke, an old artist of over three score and ten, while the *hira* is an ancient process.

(D) **Lacquer-Work.** The attempts to produce objects with bolder and more animated designs, based on sketches from nature, are of very recent origin, but no particular success in this direction has been accomplished so far. Tōkyō, Kyōto, and Kanazawa are, as in the preceding ages, the principal centres of high-grade lacquered articles, and next to them follows Nagoya. Cheap wares for domestic or foreign use come from Shizuoka, Aizu, Kagawa, Ōsaka, Noto, and Kii. One serious defect with lacquered articles made in Japan is that the lacquer coating is often liable to peel off when they are sent to Europe or America, the atmosphere there being drier than that in Japan.

(E) **Ceramics (Pottery and Porcelain).**

Awata-yaki is now a great favourite with foreigners, to whom its elegant wares in imitation of Satsuma faience are especially ac-

ceptable, especially as they are cheaper than the real Satsuma. *Kinkōzan Sōbei* has introduced this new departure, and his kilns produce wares modelled on the Delft or Copenhagen style. *Itō Tōzan* is perhaps a greater potter than Kinkōzan, and his decoration of faience in seven colours is justly celebrated among connoisseurs.

Kiyomitsu-yaki is now represented by such master ceramists as *Seifū Yohēi* the Second, *Miura Chikuzen*, and some others. Seifū, a potter-in-ordinary to the Imperial Court, is reputed to be greater than his father, Seifū the First, who died in 1860. The present Seifū is great in *celadon*, reddish monochromes, and reproduction of old Chinese masterpieces.

Makuzu-yaki, at *Ōta*, Yokohama, is identified with the living master potter Miyagawa Kōzan, b. 1834, a potter-in-ordinary to the Imperial Court, who removed to his present site from Kyōto soon after the opening of the Port to foreign trade. Miyagawa's versatility is really remarkable, for he is equally at home with porcelain, pottery, monochromes, polychromes, or firing with pigments on biscuits, or painting on a glazed ground. His works maintain an almost equal level of excellence, for, rather than put on sale wares with which he himself is not satisfied, he invariably destroys them.

Mino-yaki, though one of the latest ceramic centres, outrivals all others as to output, this consisting almost wholly of cheap industrial productions. However, the flower vases, incense burners, etc., produced by *Nishimura*, are works of high excellence. His kilns also turn out wares after Delft and Copenhagen. Porcelains with finished designs over blue glaze are produced here.

Satsuma-yaki has lately suffered much from the rivalry of its Kyōto imitations.

Seto-yaki, as high-grade wares, consist of porcelain plaques and also imitations of the famous Chinese masterpieces known as *Yun-lo-totai-ki*, very delicate pieces with their fragile bodies decorated with incised designs.

(F) Shippō (or Enamel-Ware).

Nagoya is the centre of this art, which is also practised at Kyōto, Tōkyo, and Yokohama. The discovery in 1880 by Namikawa, of Tōkyo, of cloisonnéless articles and erased cloisonné led to the sudden activity of Shippō wares. The later developments are the use of silver bodies in place of copper, the production of wares with transparent designs after the French model, the use of gold chloride for producing reddish monochromes of any size, the production of wares with piled-up designs (*mori-age*), and some other minor improvements. The Namikawas in Tōkyo and Kyōto, with Andō, Hattori, and Ōta in Nagoya, are living master enamel workers.

Chapter VIII. Religions of Japan.

In Japan there are three main religions, Shintoism, Buddhism, and Christianity; of these the first is indigenous, the second nearly 1,500 years old, while the third, in its two forms of Roman Catholicism and Protestantism, dates back only to the 6th decade of the 19th century. (Though Christianity was introduced in the second half of the 16th century by Francis Xavier and others, it was stamped out by the persecutions of the 17th century.)

(A) Shintoism.

Shintoism, or 'The Way of the Gods,' is a cult which consists of nature-worship and ancestor-worship,—the chief deity in its pantheon (of the so-called '8,000,000 gods') being Amaterasu-Ōmikami, the Sun-Goddess and Great Ancestress of the Japanese Imperial House, whose line has extended in unbroken succession for thousands of years to the present day. While among other gods may be counted the gods and goddesses of the sea, river, wind, fire, and mountains, as well as well-known warriors and loyal servants of the Imperial House, it is the worship of the first Imperial Ancestress and many of her relatives and descendants, like Susanowo-no-Mikoto, her brother, and Ōjin-Tennō, her descendant, which constitutes the leading characteristic of Shintoism. This fact has exercised a very powerful influence in drawing together round the Imperial Throne the hearts and minds of the Japanese people in unbounded loyalty and supreme devotion.

The underlying idea of the Shintō service is that of purity and purification. The prayers (*norito*) offered at the shrines have from time immemorial been known as *harai* ('to sweep away'), e.g. Nakatomi-no-harai and Rokkon-shōjō-harai; while the charms (*oharai-bako*) annually distributed from the Ise Great Shrines to every household in the Empire are also known by the same name,—these facts, together with the customary (almost compulsory) washing of hands before worshipping, and the frequent ablutions of the body practised by Shintō priests and devout believers, all show the supreme importance attached by Shintoism to purification. The impurities from which the believers are to be cleansed consist of contact with dead bodies and human blood, and of the evil imaginings of the heart. The divine protection is also prayed for against natural evils of all kinds—flood, pestilence, hurricane, earthquake, etc., and also against a national menace, like the great Mongolian Invasion of the 13th century, or the coming of Europeans (1854–1859) demanding the opening of the country to foreign intercourse.

Shintoism has no system of theology or of ethics.* It teaches the innate goodness of the human heart. 'Follow the genuine impulses of your heart' is the essence of its ethical teachings. Its teaching regarding future rewards for the deeds of the present life is

* Shintō proper is in fact a cult of ancestor-worship and not a religion in its strict sense. Shintoism regarded as a form of religion comprises only those 13 sects which are to be mentioned later on. And in contradistinction to these, the former is called '*Ko-Shintō*,' or 'Old Shintoism.'

not quite clear, though it explicitly says that the spirit lives after death. Shintoism knows no asceticism, no celibate clergy; its priests may marry or eat animal food, just as may the laity. Women serve in the shrines as priestesses or *kagura* dancers, but they never become nuns. The offerings to the gods consist of rice, fish, fruits, vegetables, *sake*, and on stated occasions the products of the looms. The Shintō shrine in its purest form is built of unvarnished wood and covered with a thatched roof, being modelled after a primitive hut, with little trace of later civilization. The main building (*hon-den*) consists of two chambers, the inner chamber containing a mirror, a sword, or a curious stone as the emblem of the deity (*mitama-shiro*) and being generally kept closed; while in the outer chamber stands the *go-hei*, a rod from which hang strips of white paper, believed to represent offerings of cloth. The oratory, or *hai-den*, in front is usually connected with the *hon-den* by a gallery, and above the front entrance, which is generally reached by a flight of stairs, there is a gong with a rope hanging from it which worshippers pull to attract the attention of the god, this being followed by thrice clapping the hands. Above the entrance is stretched horizontally a straw rope from which hang separate straws and paper slips. This is the *shime-nawa*, which is believed to have power to avert evil, especially pestilences. There is a stone cistern on one side of the path leading to the *hai-den*, where worshippers wash their hands before approaching the shrine to worship. All Shintō shrines have a peculiar gateway, called a *torii*, at the entrance to the shrine precincts; sometimes there are several of these—1st *torii*, 2nd *torii*, *etc.*,—at intervals along the approach to the shrine. There are generally found within the grounds in the case of larger shrines a library, treasury, dancing-stage (*bugaku-dai*), shrine-office, *etc.*,—the entire grounds being enclosed by a fence or low wall. On the whole studied simplicity and purity are noticeable features of all Shintō shrines.

The development of the Shintō cult in its pure form was checked in the 9th century by its practical absorption in the all-comprehending philosophy of Mahāyāna Buddhism, which with its wonderful apparatus and paraphernalia of worship gained ascendancy in the Imperial Court and throughout the Empire. The chief agents in this process of mingling Shintoism with Buddhism were Dengyō-Daishi, founder of the Tendai Sect, and Kōbō-Daishi, founder of the Shingon Sect of Buddhism. This great and important process, by which the former inveterate opposition of Shintoism to the foreign religion was entirely overcome, was based on the Hindu doctrine of Incarnation, according to which all the Shintō deities were made avatars or manifestations of Buddhas and Bodhisattvas; thus, the Sun-Goddess, *Amaterasu*, worshipped at Ise, was the manifestation of Birushana-Buddha (*Dainichi-Nyorai*), an impersonation of light, a colossal image of whom is found at Nara and other images elsewhere; the Emperor Ōjin, deified as *Hachi-man*, the God of War, was the manifestation of a Bodhisattva, hence given the name of

Hachiman Dai Bosatsu; Sugawara Michizane and Tokugawa Iyeyasu were deified as manifestations of Bodhisattvas, being known by the names of Tenjin and Gongen respectively. Many Hindu deities, too, were introduced into the pantheon of the mixed or two-fold Shintoism. In architecture and ritual also, the simple, unadorned shrines of the former days were now replaced by elaborately carved and gorgeously painted edifices, and the service took on a semi-Buddhistic form, conducted by gorgeously dressed priests, altogether very different from the original Shintoism, which was kept untainted by extraneous influences only at the Ise and Izumo Shrines. This state of things lasted for well-nigh 1,000 years, till 1868 in fact, when, actuated by an unbounded enthusiasm for a Shintoist revival, the new Imperial Government carried out a reforming process by which all the mixed Shintō shrines were freed from their foreign Buddhistic or Hindu elements. Whatever these shrines gained in doctrinal purity, they lost much from an artistic point of view, as many of the beautiful pagodas or other adornments of temples, including some very precious images, were ruthlessly removed or destroyed.

Throughout Japan Proper, there is a Shintō shrine in each village (in larger towns several shrines) the deity of which is looked upon as the tutelary deity of the village (or of a district in the town or city). Formerly the Shintō priests scarcely ever performed funeral services, the dead being given over to the care of Buddhism. But of late Shintō funeral services have come to be quite fashionable. Until recent years marriages were never performed under religious auspices, either Buddhist or Shintō, but it has lately become something of a fad to have a wedding celebrated in a Shintō shrine (particularly at the Daijin-gū Shrine, Hibiya, Tōkyo).

There are 1 jingū (Ise Shrines), 95 kwampei-sha (state shrines), 75 kokuhei-sha (national shrines), 587 fu or ken-sha (prefectural shrines), 3,446 gō-sha (district shrines), 46,455 son-sha (village shrines), 79,599 disqualified shrines (mushikaku),—130,258 in all—which are supported by their respective prefectures, districts, or villages. One remarkable feature common to these shrines is the fact that they are mostly dedicated to personages renowned on account of their great deeds, and that the commemorative element strongly prevails in all of them. Besides these shrines, however, there are other Shintō shrines, called *kyōkwai*, or *kōsha*, which are supported by the voluntary contributions of believers of their respective sects or associations and which form a real and potent factor in the religious life of the community. The 13 sects of this form of Shintoism, with the number of their respective preachers, are as follows:—

Tenri ... ..20,913	Shintō ... ..9,617	Ontake ... ..9,156
Shusei ... ..8,905	Shinju ... ..3,805	Kurozumi ...3,623
Taisei ... ..3,392	Fusō ... ..2,931	Jikkō ... ..2,444
Shinri ... ..2,192	Konkwō ... ..1,091	Misogi ... ..842

The largest of these sects are the Tenri, Konkwō, and Ontake, —the first named numbering 4,000,000 adherents.

(B) **Buddhism.**

Buddhism first entered Japan in the 13 $\frac{1}{2}$ year of the Emperor Kimmei (552), the scriptures and images being presented by the King of *Kudara*, Korea. These were soon followed by priests and nuns, as well as temple architects and image-carvers, and the minister *Soga-no-Iname* was instructed by the Emperor to propagate the new religion. There was at first much opposition to these foreign gods from the 'native gods' party in the Court. It was only after half a century of much dispute and hard struggle that under the Regent Shōtoku-Taishi, in the reign of the Empress Suiko (503-628), the religion of Buddhism found at last a firm footing in the Court and the Empire. What King Asoka did for Buddhism in India, or what Constantine did for Christianity in the Roman Empire, was effected by Prince Shōtoku for Buddhism in Japan. He not only made Buddhism the religion of the Court, but issued the famous fundamental Law of the Realm (consisting of 17 articles) and organized the national administration on the basis of Buddhist teachings. In other words, he established Buddhism as the state religion. He built temples and monasteries, as well as charity hospitals, orphanages, and homes of refuge for widows and the aged. The Buddhism thus made to prevail in this country belonged to the Northern School, or 'Great Vehicle,' (Sanskrit, *Mahāyāna*; Japanese, *Daijō-Bukkyō*), but there were as yet no sects introduced. The first Buddhist sect arose in 624 (3 yrs. after the death of the Prince), when a Korean missionary, Ekwan, began to propagate the teachings of the San-ron Sect (*Māhayanika*). In 653, the Hossō Sect (*Vijñānamātra*) was founded by the priest Dōshō, who had studied in China. In 735, the Ritsu Sect (*Vinaya*) and closely following it the Kegon Sect (*Avatamsaka*) were introduced,—the former being greatly strengthened by the arrival in 754 of the missionary priest Kanshin and his pupils Shitaku and Hōshin of China and Nyōhō of Central Asia. The four above-mentioned sects, together with the Kusha (*Abhidharma-kośa*) and Jōjitsu (*Santrantika*) constitute the so-called Six Sects of the Nara Period. These sects, being practically confined to learned circles, no detailed explanation will be necessary for our purpose.

Thus far, however, Buddhism in this country remained Chinese in its main features, being as yet little influenced by Japan's national genius. It was owing to the efforts of two great priests, *Saichō* or *Dengyō-Daishi* (founder of the Tendai Sect), and *Kūkai* or *Kōbō-Daishi* (founder of the Shingon Sect) that a strongly national bent was given to the imported religion, chiefly by the application of the doctrine of the *Honji-suijaku*, according to which the Shintō deities were regarded as various manifestations of Buddhas and Bodhisattvas. Indeed before their time, Gyōki, a powerful priest under the Emperor Shōmu, had disarmed the strong opposition raised to the setting up of the Daibutsu (a gigantic image of Buddha) at Nara, by teaching that the Sun-Goddess at Ise was the Japanese manifestation of Biru-shana-Buddha, represented by the Daibutsu. But it

was only after the removal of the capital to Kyōto that this bold teaching was carried to its logical conclusion, with the growth of the two-fold Buddhism (or two-fold Shintoism, 'Ryōbu-Shintō,' speaking from the Shintoist standpoint). Buddhism now became all-powerful, with its two great and rival centres—the monastery on Mt. Kōya, where was taught the Shingon Sect's esoteric philosophy with its complex symbolism, and that on Mt. Hiei, the seat of the Tendai Sect, which became the fountain head of Buddhist learning. But with the growth of its power, Buddhism became secularized and corrupt. Its purification came with the spread of four new sects, the Zen, Jōdo, Shin-shū, and Nichiren Sects. The Zen Sect, founded by Eisai and Dōgen, which made its peculiar method of bodily and mental discipline (*Za-zen*) the chief means of attaining 'enlightenment,' found adherents among the powerful leaders of the Shogunate government at Kamakura and has exerted a most potent influence in the development of *Bushidō*, or Japanese chivalry. The Jōdo and Shin-shū are essentially one in doctrine,—the former founded by Hōnen-Shōnin and the latter by Shinran-Shōnin, who was Hōnen's disciple—both teaching that the only way of salvation lies in absolute trust in the all-saving power of Amitābha-Buddha,—the doctrine which is generally stated as 'salvation through the merits of another' (*Tariki-hongwan*). The two sects, however, have some important differences. The Jōdo lays emphasis on the repetition of the formula *Namu-Amida-Butsu* (*Namo'mitābha-buddhāya*), or 'Glory to Amida-Buddha,' which is regarded as a meritorious act in the believer, while the Shin-shū Sect regards faith in Amida-Buddha as all sufficient and the only essential thing, the repetition of the formula being considered a mere expression of a thankful heart. Another important difference lies in the Shin-shū Sect discarding as a principle the celibacy of the clergy together with all ascetic practices. The Shin-shū Sect is further more logical in its practice. Its adherents believe in Amida Buddha alone, and though they worship before its founder's image, as a revealer of the Amida doctrine, the Sect has discarded all other images, including the image of Sakya-muni himself. It is needless to say that the sect stands entirely aloof from the popular two-fold Buddhist practices, which keep busy the priests of the Shingon and Nichiren Sects. The Nichiren Sect, founded by a great patriot priest, Nichiren, bases its teaching on the 'Sutra of the Lotus of the True Law' (*Hoke-kyō*), from which the sect is also called *Hokke-shū*, or the sect of the Lotus Flower. While for the initiated the study of the *Hoke-kyō* is regarded as essential to attain 'enlightenment,' to the ordinary believer the only requirement consists in the repetition of the *dai-moku* or formula, '*Namu-myōhō-renge-kyō*' ('Glory to the Sutra of the Lotus of the True Law'), which is chanted in loud tones, often in parties, accompanied by much beating of drums. The Shin-shū and the Nichiren are the most democratic sects of Japanese Buddhism. The Shin-shū Sect, divided into two branches, —Nishi-Hongwanji (the elder branch) and Higashi Hongwanji (the

younger branch)—has married clergy, its founder Shinran-Shōnin having married and left hereditary successors to the headship of the sect, or rather of each branch. The twelve sects of Buddhism, with their respective numbers of temples and priests are as follows:—

Sects	Temples	Priests	Sects	Temples	Priests
Shin shū	19,556	15,720	Tendai shū	4,600	2,801
{ Sōtō	14,211	10,228	Ji shū	498	349
Zen shū	6,103	4,718	Yūzū-Nembutsu shū	361	192
{ Rinzai	530	343	Hossō shū	43	15
{ Ōbaku	12,444	7,617	Kegon shū	32	13
Shingon shū	8,360	6,512	Total	71,769	53,081
Jōdo shū	5,031	4,573			
Nichiren shū					

(C) Christianity.

The Roman Catholic missionaries were at work in Japan for nearly a century between 1549 and 1637, the former date marking the landing of St. Francis Xavier and the latter the practical extinction of Christianity with the crushing of the Shimabara rebellion. At one time it was claimed that there were in the Empire 200,000 Christians, the number including famous daimyos, generals, and cultivated ladies of high rank. At first favoured by *Nobunaga*, missionaries were placed under a ban by *Hideyoshi*, their activities strictly prohibited by *Ieyasu*, and they themselves finally deported out of the country,—ruthless persecutions of native Christians, who were crucified or burned in thousands, entirely destroying their work.

The Protestant missions were commenced in about 1859. At first the missionaries met with the greatest obstacles—all Japanese being strictly forbidden to believe in the 'Evil Christian Religion.' With the Imperial Restoration and the adoption of a programme of radical reforms, the doors began to be thrown open to missionary teaching. Between 1885 and 1889, when the country was swept by a great tide of Europeanizing reforms, Christianity made a phenomenal progress, but it suffered from a nationalizing reaction, under which, however, largely through native leadership, the Christian church became filled with the growing self-consciousness of the nation itself. All the well-known larger churches are entirely self-supporting, and Christianity now forms a vital part of the life of the community. The Roman Catholic missionaries began their activities anew at about the same time as the Protestants. The first Roman Catholic church in modern days was built in 1862 at Yokohama, and another was erected in 1865 at Nagasaki. It was at the latter place, about a month after the opening of the new church, that there occurred a remarkable scene known as 'the Finding of Christians,'—when thousands of Christians from a certain village near Nagasaki, who had secretly kept the faith transmitted by their fathers through successive generations from the final extirpation of the church in 1639, now suddenly made open confession of their religion. The Russian Orthodox Church in Japan traces its beginning to the arrival in 1861 of Father Nicolai (Nicolai Kasatkin) as chaplain to the Russian Consulate in Hakodate. He was for half a

century, till his death a few years ago, the centre of a great Christian movement, being assisted by a devoted band of Japanese clergy.

The following figures show, as far as figures can show, the present condition of Christianity in Japan :—

Protestantism			
	Native Clergy and Workers.	Foreign Missionaries	Membership
Nihon Kiristo Kyōkwai (Presbyterian Group)	181	419	23,063
Kumiai Church (in co-operation with the American Board's Mission)	149	69	20,897
Nippon Seikōkwai (Episcopal Group)	306	239	17,555
Japan Methodist Church (Methodist Group)	283	190	14,356
	919	917	75,871

The statistics given above are for the larger bodies, while there are many other minor groups, such as the Baptists, the Society of Friends, Evangelical Alliance, *etc.*, bringing up the grand total for Protestantism to 1,785 native clergy and other workers, 962 missionaries, and 90,469 church members.

Roman Catholic Church

Missionaries 371, Native Clergy 170, Membership 66,689

Greek Orthodox Church (Russian)

Missionary 1, Native Clergy 156, Membership 32,246.

(D) Buddhist and Shintō Deities.

The following list comprises the names of about 130 gods and goddesses which are popular among the Japanese.

Aizen-Myōō (*Sanskrit* Rāga or Mahārāga, *meaning* 'Great Love'), originally a Hindu deity, was afterwards adopted into Esoteric Buddhism; represented by an image having 3 eyes and 6 arms and wearing a fierce, angry expression; it is worshipped for the subjugation of evil desires.

Ama-no-Minakanushi-no-Kami is a Shintō deity, who, sitting at the centre of the universe, presides over the whole earth. This god came into being at the beginning of the world and is the ruler of the Shintō deities.

Amaterasu-Ōmikami, the Sun-Goddess, who is believed to be the great ancestress of the Japanese Imperial House, was born from the left eye of the Creator Izanagi (who together with his consort, the Creatress Izanami, brought forth the Japanese islands,—see Izanagi and Izanami in this list). See also P. LVI, under History.

Amida, more strictly Amida-Nyorai, or Amida-Butsu, (*Sanskrit* Amitābha, or Amitāyus Tathāgata, *meaning* 'Unlimited Light,' or 'Unlimited Life'), is the personification of the attributes light and life, the ultimate reality of the universe. Amida is the sole object of worship for the Jōdo and Shin-shū Buddhists and is supposed to dwell in the 'Pure Land of Bliss' (also called the Paradise to the West). As popularly believed, Amida was at one time a king, who

myriads of years ago left his throne in order to seek Buddhahood, and who made a vow that he would not only be saved himself, but that any mortal who believed in the merit of his vow should also be saved by that faith. Hōnen-Shōnin the founder of the Jōdo Sect and Shinran-Shōnin, Hōnen's disciple and founder of the Shin-shū or Ikkō Sect, were the two original expounders of the Amida doctrine in this country. Amida is generally represented by a gilt image, with a face symbolic of spiritual peace and calmness (the result of perfected knowledge and the subjugation of all passions), sitting or standing on a lotus flower. See P. CXVI, under Buddhism of Japan.

Anan (*Sanskrit* Ānanda) was the Buddha's cousin and favourite disciple, celebrated on account of his extensive knowledge and wonderful memory.

Ashuku Nyorai (*Sanskrit* Akṣobhya-Tathāhata) is in Esoteric Buddhism a Buddha who presides over the eastern quarter. *Ashuku* means 'the immovable and anger-less state of heart.' He is worshipped for warding off calamities and for the removal of sins.

Atago-Myōjin is the chief deity worshipped at Atago-jinsha shrine and a protector of towns against conflagrations: originally a Buddhist deity, Shōgun-jizō, but later adopted into the Pantheon of Ryōbu-Shintō (Mixed Shintō, see P. CXIV).

Batō-Kwan-on, or the Horse-headed Kwan-on, (*Sanskrit* Haya-grīva), was originally a Hindu deity. The image has three faces, with the figure of a horse's head above one of them, and is provided with 8 arms. The three faces show great wrath, being symbolic of this Kwan-on's mission, which is to eat up all sins and passions of mortal humanity, as well as all fears and difficulties of life.

Benten, or Benzaiten, (*Sanskrit* Sarasvatī), originally a personification of the River Sarasvat and one of the three goddesses celebrated in Hindu mythology and consort of Brahmā, was later adopted into Buddhism and became in this country one of the Seven Deities of Luck (*Shichifuku-jin*). Benten is worshipped as the patroness of music, eloquence, arts, and fortune in general; she is represented as a beautiful female dressed in silk, with a crown on her head, and playing on a harp. Benten Shrines are mostly situated near the sea or a river, where a serpent (nāga), sacred to her, is supposed to dwell, thus reminding us of the origin of the deity.

Binzuru (Piṇḍola) was the foremost of the 16 immediate followers (*rakan*) of the Buddha and is believed to have refrained from entering into Nirvāṇa by the special will of the Master (Buddha), in order to remain with human beings and cure all their ills. The votaries often rub the Binzuru image on the spot corresponding to the seat of their malady; thus it comes about that the image is generally found with its limbs or features worn away. Binzuru is represented as an elderly man with long eyebrows and white hair; worshippers often keep the head of the image covered with a cotton hood.

Bishamon, or Bishamon-ten, (*Sanskrit* Vaiśravaṇa), otherwise called Kubera, originally a Hindu deity and protector of gold, silver, and jewels, and one of the Four Deva Kings (Shitenno), being regent of the North, is in Japan one of the Seven Deities of Luck, having been regarded in feudal days as the patron of fortune in war. He is represented clad in armour, with a spear in one hand and a miniature pagoda in the other.

Bonten (*Sanskrit* Brahmā), originally the creator of Heaven and Earth in Hindu mythology, was adopted into Buddhism as its protector: thus Bonten and Taishaku-ten (which see) are often found attending on the Buddha. The image has four faces, each with three eyes, and is provided with four arms.

Bosatsu (*Sanskrit* Buddhisaṭṭva Mahāsaṭṭva) is any Buddhist saint who has attained a degree of enlightenment only one stage below Buddhahood itself. There are the 'Twenty-Five Bosatsu' especially worshipped, such as Monju-Bosatsu, Kokuzō-Bosatsu, Kwan-on-Bosatsu, *etc.* Each one is supposed to represent a particular virtue (*e.g.* wisdom, benevolence, *etc.*) of the infinite and all pervading Buddha.

Butsu (*Sanskrit* Buddha), meaning 'the enlightened one,' is an epithet applied to one attaining perfect knowledge of the real meaning of the past, present, and future of existence,—an enlightenment such as that ascribed to the founder of Buddhism. Having attained such enlightenment, Buddha devotes his powers to the salvation, *i.e.* the attainment of the same enlightenment, of all beings in the universe. The term Butsu alone in popular parlance usually refers to Sakya-muni, the founder of Buddhism; very often it is used in conjunction with a proper name, *e.g.* Sakya-muni-Butsu, Amida-Butsu, Ashuku-Butsu, *etc.*, when it refers to a particular Buddha. *Hotoke* is a Japanese equivalent for Butsu, *hoto* being a corruption of Buddha, and *ke* meaning 'house' or 'clan'.

Byakue-Kwan-on (*Sanskrit*, Paundravāśinī Avalokiteśvara) is a Bosatsu (Kwan-on), represented as sitting on a stone covered with grasses: worshipped as an averter of pestilence, war, and other calamities.

Chi-ten (*Sanskrit* Prithivī) is the protector of the Earth, as Bon-ten is the guardian deity of the Heavens.

Daigensui-Myōō (*Sanskrit* Ātavaka) is a deity who protects the State: worshipped as a bestower of victory in war.

Dai-itoku-Myōō (*Sanskrit* Yamāntaka), a deliverer of men from their earthly bondage: represented by an image with six black, angry-looking faces, and with 6 arms and 6 feet, and riding on a white elephant.

Daikoku-ten, or simply Daikoku, (*Sanskrit* Mahākālā), originally a form of the god Śiva in his character of destroyer, is one of the Seven Deities of Luck: very popular among the masses as the God of Riches, and represented as sitting on two rice bales and holding a hammer in his right hand.

Dainichi-Nyorai (*Sanskrit* Mahāvairocana) is a personification of the Ultimate Reality of the Universe, being the chief deity of the esoteric Shingon Sect. He is represented by the gigantic statue in Nara.

Daiseishi, or simply **Seishi**, (*Sanskrit* Mahāsthāmaprāpta), is a Bosatsu of great wisdom, belonging like Kwan-on to the retinue of the Amida-Buddha.

Daishi, or 'Great Teacher,' is an epithet applied to eminent Buddhist priests in Japan, who have been teachers of Mikados or posthumously honoured as such by the Court. The term 'Daishi' alone is applied in popular parlance to Kōbō-Daishi (*Kūkai*), the founder of the Shingon Sect.

Daruma (*Sanskrit* Dharma), an Indian missionary priest in China (6th cent.), who is said to have sat in profound meditation for nine years, till his legs rotted and fell off. He is the founder of the Zen (*Dhyāna*) Sect in China.

Dōso-jin, the God of Roads, guards the highways against the passage of spectres, evil spirits, and pestilence; wrongly confounded with Saruda-hiko.

Ebisu, one of the Seven Gods of Luck and very popular with the merchant class, is represented with a fishing-rod and a *tai*-fish.

Emma, or more strictly Emma-ten (*Sanskrit* Yama), is the regent of the Buddhist hells; hence popularly known as Emma-daiō, or the Great King Emma. This god passes judgment on all newcomers to Hell and through chastisements finally leads them to the right path.

Emmei-Jizō is a product of popular Buddhism; confers long life on believers: represented in the garb of a Zen priest, sitting on a lotus flower and holding in his right hand a staff. See Jizō.

Fu-Daishi is a deified Chinese priest (6th cent.) and the reputed inventor of the *Rinzō*, or Revolving Library. By causing the Rinzō to turn on its axis three times, the worshipper may obtain a degree of merit equal to that accruing to one who should have perused the entire library of sacred texts. Fu-daishi is represented seated between his two sons, Fugen and Fujō, who clap their hands and laugh and are hence known as the *Warai-Botoke*, or 'Laughing Buddhas.'

Fudō-Myōō, or simply Fudō, (*Sanskrit* Acala), a very popular deity of Esoteric Buddhism, is an incarnation of Dainichi, the central Buddha of the Shingon Sect; represented most commonly sitting surrounded by flames of fire and grasping in one hand a sword and in the other a rope,—the one for terrifying and the other for binding evil-doers. He is attended by his two followers, Seitaka-Dōshi (*Cetaka*) and Kongara-Dōshi (*Kinkara*).

Fugen-Bosatsu (*Sanskrit* Samantabhadra) is a personification of the supreme goodness which characterizes the Ultimate Reality of the Universe: a patron of those who practise the form of religious meditation called Hokke-zammai, the meditation on the Lotus of the True Law.

Fukurokuju, one of the Seven Gods of Luck, distinguished by a preternaturally long head, typifying popularity with men.

Fūten (*Sanskrit* Vāyu) is a God of Wind, represented riding on a stag and clad in armour with a wind-blown robe over it and holding a spear in the right hand.

Gochi-Nyorai, or the Five Buddhas of wisdom, *viz.*, Dainichi, Ashuku, Hōjō, Amida, and Shaka,—each representing a particular feature of Buddhahood. They are sometimes known as the Five Buddhas (*Go-Butsu*).

Godai-Kokūzō are five infinitely wise and merciful *bosatsu* who dwell in space: of the five, the central one (the others occupying the 4 quarters of space) is represented with a hook in one hand and a treasure in the other.

Godai-son, or Godai-Myōō, are a group of Five Myōōs, of whom Fudō-Myōō is represented in the centre, with Dai-i-toku and others occupying the four quarters of space.

Go-himitsu (*Sanskrit* Pañcaguhya) are the five mystic deities comprising Kongō-Satta (Vajrasattva), Yoku-kongō (Desire), Shoku-kongō (Touch), Ai-kongō (Love), and Man-kongō (Pride): these five are represented sitting together on one lotus flower, with Kongō-Satta in the centre.

Gongen is a temporary manifestation (avatar) of a Butsu (Buddha) or Bosatsu (Bodhisattva) in the form of a deity or man in order to save human beings,—the term originating with the rise of Ryōbu-Shintō (Mixed Shintoism). Iyeyasu, the founder of the Tokugawa Shogunate, was after his death deified as *gongen*, and the term is applied with special frequency to him, though there are other *gongens*, *e.g.*, Sannō-Gongen.

Gundari (*Sanskrit* Kuṇḍali), one of the Five Myōōs, is a god of wrath who puts down all troubles: represented generally by an image with 8 arms and a face expressive of great wrath,—eyes blood-shot, head covered with red and black hair as if flaming, and two red vipers hanging down on the chest.

Gwakkō-Bosatsu (*Sanskrit* Candraprabhā), the Lunar Deity, represented by a youth holding a crescent moon on a lotus leaf.

Gwattenshi (*Sanskrit* Soma or Candra), a personification of the light of the moon: also represented by an image holding the moon or a crescent.

Gyoran-Kwan-on, one of the manifestations of Kwan-on, represented as holding a fish-basket; probably corresponding with Mīnānātha (fish-lord) of Nepal.

Hachiman Dai-bosatsu is the name by which the Emperor Ōjin-Tennō is worshipped as the God of War, having been deified as the avatar of a bosatsu.

Hannya-Bosatsu (*Sanskrit* Projñā Pāramitā) is a personification of supreme intelligence, similar in nature to Monju-Bosatsu.

Hōjō-Nyorai (*Sanskrit* Ratnasambhava Tathāgata), one of the Gochi-Nyorai, or Five Buddhas of Wisdom.

Hotēi, one of the Seven Gods of Luck, represented with a large naked abdomen, typifying satisfaction with the good things of life. He is said to be a representation of the coming Buddha Maitreya (Miroku).

Hotoke, a Japanese term for all Buddhas: popularly the dead are also spoken of as *hotoke*. See above, under Butsu.

Ida-ten (*Sanskrit* Skanda), a Hindu god of war, worshipped in Japan as a protector of Buddhism: represented as a youth.

Inari Dai-Myōjin, a popular deity, Uga-no-Mitama, is the God of Rice (sometimes represented as a bearded man): foxes are considered sacred to him.

Ishana-ten (*Sanskrit* Isānā) is a Buddhist deity who protects the N.E. horizon: represented by a fierce-looking image (with 3 eyes and red hair adorned with skulls, and holding a trident) being a representation of Śiva.

Izanagi and Izanami, the creator and creatress of Japan, from whom were born the islands of Japan. Amaterasu (the Sun-Goddess and ancestress of the Japanese Imperial Family) sprang from the left eye of Izanagi, and Susanowo, her brother, from his nose.

Jikoku-ten (*Sanskrit* Dhṛtarāṣṭra) is a deity guarding the E. horizon: represented as clad in armour and holding a sword.

Jizō-Bosatsu, or simply **Jizō**, (*Sanskrit* Kṣitigarbha), is a compassionate Bosatsu, the helper of those in trouble,—particularly of wayfarers and children. He is represented in the garb of a priest with a benevolent countenance, holding a jewel in one hand and a staff in the other. The stone image of Jizō, very frequently met with on the roadside, is often heaped with pebbles, which, according to a popular belief, serve in the other world to mitigate the endless labours of the children, who are required by the hag Shōzuka-no-Baba to pile up stones on the banks of the Sai-no-Kawara, the Buddhist Styx.

Jūichimen-Kwan-on (*Sanskrit* Ekādaśamukha) is an eleven-faced Kwan-on, provided with four arms; worshipped as the giver of victory in debate or in war and as the purger of disease and sins.

Jundai-Kwan-on (*Sanskrit* Cundī) is a goddess (Kwan-on) with 3 eyes and 18 arms; worshipped as the averter of calamities and as the bestower of longevity and children.

Jūni-ten are the Twelve Guardian Deities of Esoteric Buddhism, who guard the different quarters of the horizon.

Jūō are the Ten Kings of the Buddhist Hells, before whom the dead are judged every seventh day for their conduct in this life—the trial lasting altogether for 3 years.

Jurōjin, one of the Seven Gods of Luck, is a personification of longevity; represented generally as an old man accompanied by a stag and a crane.

Jūroku-Rakan are the sixteen select disciples of Sakya-muni.

Jūsan-Butsu are the thirteen well-known Buddhas and Bodhisattvas (*viz.*, Shaka, Fudō, Jizō, Kwan-on, *etc.*) who are represented together in one Mandara picture.

Kami (also Mikoto and Myōjin) is the Japanese epithet for deity. The term Kami is applied to the innumerable gods and goddesses of Shintoism, or to the one and only God of the Christians.

Kashō (*Sanskrit* Kāśyapa), one of Buddha's foremost disciples, whose body is said, from his having swallowed the sun and moon, to have become radiant like gold, a popular etymology of the name Kāśya, 'light,' and pa, 'drinking.'

Kasuga-Myōjin is an epithet for the four Shintō deities Take-mikatsuchi, Futsunushi, Amenokoyane, and Iime-gami, who are worshipped together under the common name of Kasuga-Myōjin. The first two, both gods of war, served on important missions by order of Amaterasu, the Sun-Goddess, in subduing the Japanese islands: the third accompanied the Divine Grandson, Ninigi, on his descent to the Japanese islands, and the fourth is believed to be Jingō-Kōgō, the Empress who subjugated Southern Korea.

Kichijō-ten (*Sanskrit* Sri), one of the three goddesses of Hindu mythology, is the consort of Viṣṇu. She is regarded as the Goddess of Beauty and Virtue and is represented as a beautiful female.

Kishi-mo-jin (*Sanskrit* Ilariti) was originally a female demon, who had 1,000 children of her own, but devoured other people's children. She was converted by the Buddha and became the patroness of childbirth and children: represented as a goddess either holding, or surrounded by, several children. In Gandhāra arts she is represented as the consort of Bishamon (which see).

Kokūzō-Bosatsu (*Sanskrit* Ākāśagarbha) is a Bosatsu of infinite wisdom and benevolence; represented with a sword in the right hand and a jewel in the left, which is held up against the breast.

Kompira (*Sanskrit* Kumbhira), originally a Hindu demon (Yakṣa) who was converted to Buddhism and became the patron of that religion. In Japan he is especially the protector of seafarers. He is one of the most popular deities throughout Japan.

Kongō-satta (*Sanskrit* Vajrasattva) is the first manifestation of Dainichi-Nyorai (which see) and a personification of the unchangeable nature of Buddhahood.

Kongō-Yasha Myōō (*Sanskrit* Vajrayakṣa) is a Buddhist deity who devours all evils: one of the Godai-Myōō (also called the Godai-son) or Five Myōōs.

Konohanasakuya-Hime, a beautiful Shintō goddess; one of the three daughters of Ninigi-no-Mikoto (grandson of the Sun-Goddess) and his consort Wakatatsu-Hime; believed to be the creator of flowers.

Kōsanze-Myōō (*Sanskrit* Trailokya-vijaya or Vajrahūmkaṛa), one of the Five Myōōs: a god of wrath who subdues the three evils of covetousness, anger, and ignorance.

Kōshin, or Kanoe-Saru, is the deification of that day of the month which corresponds to the 57th term of the Chinese sexagesimal circle: being the 'Day of the Monkey,' it is represented by three monkeys, one of them holds his hands over his eyes, another over his ears, and the third over his mouth,—signifying 'see not'

(mi-zaru), 'hear not' (kika-zaru), and 'Speak not' (iwa-zaru), by a play upon words, *zaru* meaning either 'not' (adverb) or 'monkey' (saru). Although a merely superficial interpretation would provide good advice for mankind, the original inventor seems to have had a deeper meaning, *viz.*, the highest truth, the Absolute, cannot be explained, heard, or seen. It seems to have been instituted by Dengyō-Daishi, the monkey representing the chief retainer of *Sannō* who protects Mt. Hiei. Stone slabs with the images of these 3 monkeys are very frequently met with on the roadside in the interior of Japan.

Kujaku-Myōō (*Sanskrit* Mayūra), a personification of Dainichi-Nyorai: usually represented riding on a peacock (*kujaku*).

Kuni-toko-tachi, one of the chief deities of Shintoism, who presides over the earth.

Kwan-on, or more strictly Kwanzeon Dai Bosatsu (*Sanskrit* Avalokites'vara Bodhisattva), is a supremely benevolent Bosatsu, who contemplates the world and hears the prayers of the unhappy. He is the ideal god of mercy in Japan. Kwan-on is represented either as a male or sometimes as a female and in many different shapes. There are six, seven, or ten forms of Kwan-on, *viz.*, the Eleven-faced Kwan-on, the Thousand-handed Kwan-on, the Horse-headed Kwan-on, *etc.*, clad in a white robe and bearing a willow branch, a fish-basket, *etc.* The Kwan-on worship, like the mariolatry in Roman Catholic countries, has taken a strong hold of Japanese Buddhists and has led to a popular custom of making pilgrimages, *e.g.*, to the 33 Kwan-on temples of Western Japan.

Kwa-ten (*Sanskrit* Agni) is worshipped either for increasing or diminishing bodily heat: represented as a red-coloured figure riding on a blue-coloured bull and surrounded by flames.

Kwōmoku-ten (*Sanskrit* Virūpakṣa), a guardian god of the W. quarter of the horizon, being one of the four regents of the Heavens (Shitennō).

Marishi-ten (*Sanskrit* Marīci), originally a Hindu deity, personifying the quivering mirage-like effect sometimes observed in the atmosphere, was adopted into Esoteric Buddhism as the Goddess of War: regarded as their patroness by the ancient warriors of Japan.

Maya-Fujin, the mother of Sakya-Muni, Queen Māyā.

Mida-Butsu Sanzon, an image having Amida-Nyorai in the centre, accompanied by Kwan-on and Seishi (which see), worshipped by the Buddhists of the Jōdo faith.

Miroku Bosatsu (*Sanskrit* Maitreya, or 'the Merciful One,') is the Merciful Bosatsu, who is expected to appear like the Messiah, several thousand years after the death of Sakya-Muni, the Buddha. When he appears he will complete the work of salvation commenced by Sakya-Muni, by saving all conscious existences in Heaven and Earth.

Monju Bosatsu or simply Monju (*Sanskrit* Mañjuśrī), a personification of supreme wisdom, as Kwan-on is of mercy. 'Monju-no-chie' in popular parlance means the highest wisdom.

Myōō (*Sanskrit* Vidyā-Rāja), viz., Kujaku-Myōō, Aizen-Myōō, Gōsanze Myōō, etc., are the various personifications of Dainichi-Nyorai according to Esoteric Buddhism and have charge of annihilating the evils and calamities of life.

Nijūgo Bosatsu are the Twenty-Five Bosatsu, who are represented surrounding Amida Buddha in a Mandara picture,—Kwan-on, Dai-Seishi, Fugen, Kokūzō, Daiitoku-Myōō, etc.

Nijūshi-hai are the twenty-four ablest disciples of Shinran-Shōnin, the founder of the Shin-shū Sect.

Nikkō Bosatsu (*Sanskrit* Sūryaprabhā Bodhisattva) the solar deity: represented by a flesh-coloured image, sitting on a lotus flower.

Nitten (*Sanskrit* Āditya) is a personification of the sun: a deity of mercy in Esoteric Buddhism.

Niwō-son, or simply Niwo, are the 'Two Deva Kings,' of gigantic size and terrific appearance, who keep guard at the gates of temples in order to scare away all enemies of Buddhism. These correspond to Dvārapāla of Indian monasteries.

Nyoirin Kwan-on (*Sanskrit* Cintāmaṇi Cakrā) is represented by an image with either two arms or six: worshipped as granting easy childbirth, protection against thieves, etc.

Nyorai (*Sanskrit* Tathāgata) is the manifestation in the form of a personality of the Ultimate Reality of the Universe. It is the same as Butsu (Buddha),—Butsu, or 'the Enlightened One,' referring particularly to wisdom, while Nyorai, or 'One who has thus come forth,' refers to benevolence and love. Shaka, the founder of Buddhism, is spoken of either as Nyorai or Butsu.

Ōnamuchi, or Ōkuni-nushi, a descendant of Susanowo-no-Mikoto, brother of the Sun-Goddess, is the deity who reigned over Izumo and resigned his throne in favour of the main line of the Imperial House. He is worshipped at the Great Shrine of Izumo.

Oni, a general name for demons, ogres, or devils.

Oshōnin, a name by which Shinran-Shōnin is commonly spoken of among the believers of the Shin-shū Sect.

Rakan (*Sanskrit* Arhat) means 'the perfected saint,' or 'holy man;' used in speaking of the Buddha's immediate disciples, viz., Gohyaku-Rakan (the 'Five hundred Arhats'), Jūroku Rakan (the 'Sixteen Arhats').

Rasetsu (*Sanskrit* Rākṣasa), originally a demon, but in Buddhism a guardian deity of the S.W. horizon.

Rokubu-ten, a collective name for the six deities Bonten, Tai-shaku, and the Shi-Tennō, or Four Heavenly Kings.

Roku-Jizō, a collective name for the six forms of Jizō Bosatsu.

Sannō-Gongen, or Sannō-Myōjin, is a collective name under which Ōyamakui-no-Mikoto (the God of Mt. Hiei), Ōnamuchi-no-Mikoto, and Hachiman (Ōjin-Tennō) are worshipped.

Saruda-hiko, a Shintō deity who led the van when Ninigi-no-Mikoto, the grandson of the Sun-Goddess, descended from Takama-ga-hara to take possession of the Japanese islands.

Sengen, or **Konohana-Sakuya-Hime**, the Goddess of Mt. Fuji: also called **Asama**.

Senju-Kwan-on, or 'the Thousand-handed Kwan-on' (*Sanskrit* Sahasrabhujasahasra-netrā), is ordinarily represented with 3 eyes and 40 arms (never literally thousand-handed like those of Tibet and Nepal): the multitude of arms symbolize the powerful succour granted by the deity against all sorts and conditions of distress and desire.

Shaka-Muni-Butsu (or **Sakya-Muni Nyorai**), or more simply either **Butsu** (the Buddha), or **Sakya-Nyorai** (*Sanskrit* Sākyamuni Tathāgata), the Founder of Buddhism, was born in 558 B.C. in Kapilavastu, in the Nepal Tarai, being the son of Prince Suddhodana and Princess Māyā-devī. In his youth he was called Shitta-Taishi (*Sanskrit* Siddhārtha). At the age of 19 (some authorities say 29) he left parents, wife, and his only son, seeking deliverance from the miseries of existence. After several years of great spiritual struggle, he believed himself possessed of perfect knowledge, thus becoming Buddha, or 'the Enlightened One.' From now on, for about half a century till his death at the age of 80 in 479 B.C., the Buddha preached his doctrines, confining his ministrations mostly to Northern India.

Shaka-Sanzon is an Image of the Buddha, with **Fugen-Bosatsu** and **Monju-Bosatsu** as attendants; (sometimes other Bosatsu are represented instead of these two).

Sharihotsu (*Sanskrit* Śāriputra), the wisest of the 10 chief disciples of the Buddha.

Shichi Fukujin, or 'the Seven Gods of Luck,' comprising deities or saints of India, China, and Japan,—the list having been made up by Tenkai-Sojō at the request of Iyeyasu, the founder of the Tokugawa Shogunate. Of these 7 deities, Daikoku, Bishamon, and Benzai-ten are of Hindu origin, Jurōjin, Fukurokuju, and Hotei of Chinese, and Ebisu of Japanese origin.

Shikkongō-Rikishi (*Sanskrit* Vajrapāṇi), originally the God Indra of Hinduism, was adopted into Buddhism as its guardian deity.

Shi-Tennō, the Four Heavenly Kings, are the guardians of the world, each watching one quarter of the horizon,—Jikoku-ten, (*Dhṛtarāṣṭra*), E.; Kōmoku-ten (*Virūpākṣa*), S.; Zōjō-ten (*Virūdhaka*), W.; and Bishamon-ten (*Vaiśravaṇa*), N.

Shō-Kwan-on (*Sanskrit* Āryavalokiteśvara) is also called **Dai-zihī-Kwan-on**, or the Great Merciful Kwan-on: represented sitting on a lotus flower and wearing a crown with a Buddha image on it.

Shōten (*Sanskrit* Vināyaka or Gaṇeśa), originally a god of Hinduism with an elephant's head, became, on being adopted into Buddhism, a guardian deity and one who removes obstacles and gives the good things of life: worshipped by merchants and professional entertainers of various kinds.

Shōzuka-no-Baba. See under **Jizō-Bosatsu**.

Soshi, literally the founder of any Buddhist sect, but in popular

parlance applied specially to Nichiren-Shōnin, the founder of the Hokke (or Nichiren) Sect.

Suiten-gū (*Sanskrit* Varuṇa), a guardian deity of the W. horizon, evolved from Varuṇa, the Hindu god of water: a very popular deity, —the charms issued by Suiten-gū shrines being regarded as very efficacious in warding off personal dangers (e.g. drowning).

Sukuna-Hiko, a Shintō god born from the hand of Kami-Musubi-no-Kami, who first ruled over Tokoyo-no-kuni, believed to be Chōsen (Korea), then came over to Izumo to assist Ōkuni-nushi to establish his rule over that district: he taught the people the art of medicine and the use of charms and incantations. Afterwards he went back to Chōsen.

Sumiyoshi-Myōjin, a title by which the three Shintō deities Ue-tsutsu-o, Naka-tsutsu-o, and Soko-tsutsu-o are collectively known: the shrine is at *Sumiyoshi*, near Ōsaka.

Susanowo-no-Mikoto, a very turbulent deity and brother of the Sun-Goddess Amaterasu, was born from the nose of the Creator Izanagi. Driven from the presence of his father and also of his sister Amaterasu for his disobedience and wild freaks, he became the progenitor of the deities who ruled over Izumo (see under History, P. 289, Vol. II).

Taishaku-ten (*Sanskrit* Indra Śakra), the guardian deity of the E. quarter of the horizon, is usually found as one of the two attendants on the Buddha (the other one being Bonten or Brahmā).

Taishi (literally 'the Crown Prince'), in popular parlance used for Shōtoku-Taishi, the Constantine of Japanese Buddhism. (See P. cxv under Religions).

Temman-gū, or Temma-Tenjin, is the deified title of Sugawara Michizane, a great scholar and minister under the Emperor Daigo, but degraded in 901 A.D. to the post of the Governor Generalship of Kyūshū—a form of banishment—on false charges of his jealous rivals. (See under History, P. 19, Vol. II).

Ten, a title of many Buddhist deities, equivalent to the Sanskrit deva.

Tengu, long-nosed goblins having two wings, believed to inhabit deep mountains and dark valleys: regarded as patrons of martial arts.

Tennin (*Sanskrit* Apsaras), Buddhist angels always represented as beautiful females playing on musical instruments: generally regarded as wife of Gandharva, god of music.

Tōshō-gū, or Tōshō-Gongen, the deified title of Tokugawa Iyeyasu, the founder of the Tokugawa Shogunate.

Toyo-uke-hime, also called Uke-mochi-no-Kami, the Shintō Goddess of Food or of the Earth: worshipped at the Gegū shrine of Yamada, Ise.

Tsukiyomi-no-Mikoto is the Moon-God, who was born from the right eye of the Creator Izanagi. According to the Japanese mythology the Sun-Goddess sent the Moon-God down from Takamagahara (Heaven) to visit Toyo-uke-hime (see above) on Earth (Japan), who produced from her mouth rice, fish, and game, which were served

up to him at a banquet. Thereupon the Moon-God became angry at being served with such unclean food and, drawing his sword, cut off her head. The Sun-Goddess, now in great wrath, decreed that he should rule the night, so that there should be no relation between her realm and his.

Yakushi-Jūni-Shinshō, or 'the Twelve Guardians (Yaksas) of Yakushi,' are the warrior-deities guarding the person of Yakushi-Nyorai.

Yakushi-Nyorai (*Sanskrit* Bhaisajyaguru), or 'the Healing Buddha,' is identified by some with Ashuku-Nyorai (which see), by others with Dainichi-Nyorai, and by still others with the Buddha, or Sakya-Nyorai. The images of Yakushi-Nyorai are scarcely to be distinguished from those of Sakya-Nyorai; the former holds a medicine-pot in his hand. Popularly Yakushi-Nyorai is worshipped for the removal of troubles, cure of diseases, granting of easy childbirth, and safe navigation.

Yakushi-Sanzon is an image of Yakushi-Nyorai, with the two attendants Nikkō-Bosatsu and Gwakkō-Bosatsu.

Yōryū-Kwan-on, literally 'the Willow-Kwan-on,' one of the Thirty-Three Kwan-ons: named Yōryū, or willow, from the idea that this Kwan-on is easily moved by the prayers of his votaries, as a willow-tree bends its branches before the spring breeze. The willow corresponds to the olive-tree of Athena in Greece.

Chapter IX. Education.

Japan has a complete system of national education. Commencing at the base with 25,750 Elementary Schools (1911), which every child of school age (6-14 years) is compelled to attend, the number of pupils amounting to 7,204,897 (98.2%), the system is continued by superstructures in the form of 314 Middle Schools (5 years), 250 High Schools for Girls (4 years), and 83 Normal Schools (3 years). Above the Middle Schools, stand the High Schools (3 year's course), preparatory to the Imperial Universities, the Higher Special Schools (medicine, law, science, fine arts, theology, *etc.*), Higher Polytechnic Institutes, Higher Forestry Schools, Higher Commercial Schools, *etc.* Above the Normal Schools stand the two Higher Normal Schools and two Higher Normal Schools for Women. There are many thousand industrial schools, *e.g.* Commercial, Agricultural, Manual, Nautical, *etc.*, to which the graduates of the elementary schools are admitted. There are four Imperial Universities,—Tōkyō Imperial University, Kyōto Imperial University, Tōhoku Imperial University, and Kyūshū Imperial University. The first consists of a University Hall (Postgraduate course) and the Colleges of Law, Medicine, Literature, Science, Engineering, and Agriculture; the second, of a University Hall and the Colleges of Law, Medicine, Literature, and Science and Engineering; the third, of the colleges of Agriculture and Science; the fourth, of the Colleges of Medicine and Engineering. Besides

these four Imperial Universities, there are other Universities of private foundation, of which *Keiō* and *Waseda* are the best known. There is a women's university (Nihon Joshi-Daigakkō), also of private foundation. Some of the Christian institutions, like the Dōshisha University (Kyōto), have special courses in politics and literature, besides the theological department. The following statistics (1911) will supply further particulars:—

Institutes	Number	Teaching Staff	Students and Pupils
Elementary Schools	25,750	157,536	7,204,897
Kindergartens	497	1,535	45,202
Middle Schools	314	6,092	125,304
High Schools for Girls	250	3,300	64,809
Normal Schools	83	1,571	27,076
Schools for Deaf and Dumb	55	342	2,571
Industrial Schools (Agriculture, Fishery, Polytechnics, Commerce, Navigation, Apprentice)	399	3,725	60,067
Primary Industrial Schools	6,840	2,237	312,359
Higher Normal Schools	2	128	1,070
Higher Normal Schools for Women	2	99	590
Higher Agricultural and Forestry Schools	5	128	922
Higher Commercial Schools	6	207	3,061
High Schools	8	303	5,435
Polytechnic Institutes	9	325	3,000
Foreign Language School	1	57	655
*Special Schools (Special courses in Medicine, Law, Literature, Religion, Fine Arts)	65	1,933	27,468
†Imperial Universities (Tōkyō, Kyōto, Tōhoku, Kyūshū)	4	684	7,438

* The well-known private universities, *e.g.* Keiō, Waseda, Chūō, Meiji, Dōshisha (Kyōto), *etc.* are placed under this heading.

† In 1911 the Kyūshū Imperial University was founded with the colleges of Medicine and Engineering.

The Japanese people have always placed a high value on education. Ever since the introduction of Chinese literature (in the 3rd cent.), the Imperial Family have always been patrons of letters,—of the classical Chinese as well as the native poetry and literature.

From the middle of the 6th century, Buddhism came forward as the champion of learning, and as late as the early Tokugawa Period even, the Confucian classics were taught by learned Buddhist priests, just as Aristotle was taught by the scholars of Europe. It was only under the Tokugawa régime that Confucianism finally gained an independent footing, and there arose many masters of wide learning and great virtue. Colleges for Chinese classical learning were established in Yedo (now Tôkyô) and other seats of feudal daimyoes, of which the one in Yedo (Shôhei-kô or Sei-dô) was the most celebrated. In these colleges were taught the Chinese classics, history, literature, and the art of writing poetry and essays; while instruction among the masses (consisting of brush-calligraphy, the learning of ideographs corresponding to the familiar names of places and persons, and of letter writing) was carried on by private teachers.

The modern school system was first established in 1873, modeled largely upon the system and method in vogue in France and the United States of America. Nothing speaks so well for the enlightened principles that actuated the leaders of the Restoration of 1868 as the introduction of this new educational system. It was put in operation only five years after the new régime was ushered in,—the very year in which conscription was for the first time adopted and only a year after the abolition of feudalism. The elementary schools then to be established throughout the country were to be attended by children of both sexes, irrespective of class distinctions; so that, as a passage reads in the Imperial Instruction accompanying the new scheme, "There may be no illiterate household in a community and no illiterate member in a household." The new system, after 13 years' trial, was thoroughly revised and reorganized in 1886 by Viscount Mori, the Education Minister in the first cabinet of Prince Itô, and it then became practically what we possess to-day.

Chapter X. Religious Architecture (Shintô and Buddhist).

I. Shintoist Architecture (Jinsha).

The general plan of this particular branch of Japanese architecture begins with the 1st *torii* (gateway) erected in front of the approach to the shrine grounds. A stone or a board tablet, on which is inscribed the name of the shrine, hangs on the front of the gateway, while in the precincts is invariably found a wooden notice-board cautioning visitors about shooting, injuring the trees and so forth. Passing through the gateway we come to the regular pathway leading to the shrine, and on it are generally erected the 2nd and 3rd gateways. Each gateway is generally connected with a fence, or wall,—the balustrade, (wooden or stone) becoming more elaborate in construction as one proceeds inward. The outermost fence is called *ura-gaki* ('rough fence'), then follow the *tama-gaki* and *mizu-gaki* fences. These fences sometimes form porticoes. Within the inner-

most fence stands the main shrine with an oratory in front of it, and either with or without a *gohei-den* (small out-house for erecting the *gohei*, an emblematic offering of paper, rarely of metal) between the two. Sometimes a *notto-ya* (where Shintō priests recite prayers to the deity) stands between the main shrine and the *gohei-den*. In some cases the main shrine and the oratory are under one roof, while in rare cases the latter is entirely lacking. A stone cistern containing holy water is placed by the pathway and in front of the oratory, while a treasure-house is usually found near the main Shrine, also an offering-place near the *gohei-den* or the oratory, and lastly a *shamusho* (business office) on a site within a convenient distance of the offering-place. Beside the office is erected a storehouse where the ritual utensils are kept. Other buildings found in the enclosures are a music hall, portable tabernacle shed, prayer-house, dancing-stage, stable, etc., differing more or less according to the shrines. The evidence of the influence of Buddhist architecture on the primitive Shintō style is seen in some temples in the substitution of a storied gate or Chinese gate for the *torii*, or of the porticoes for the fence, while there may also be a drum-tower, belfry, pagoda, and similar structures usually associated with Buddhist temples. Minor shrines for secondary deities and bronze and stone lanterns generally adorn the grounds. The principal styles of Shintō architecture, in the order of their origin, are as follows :—

(A) *Ō-yushiro style*, represented by the Great Temple of Izumo, the oldest native style, derived, it is judged, from the primitive method of constructing dwelling huts in remote antiquity. The plan is a square with two intercolumnar spaces on façade and sides, and large pillars extending from base to roof. The steps up to the shrine are not set in the middle of the façade, but a little to the right and either the right or the left space contains a wooden lattice work, behind which is installed an image. The roof shows a gable in front, and from near each end of the ridge-pole project two flat pieces of wood (*chigi*) set in the shape of the letter X.

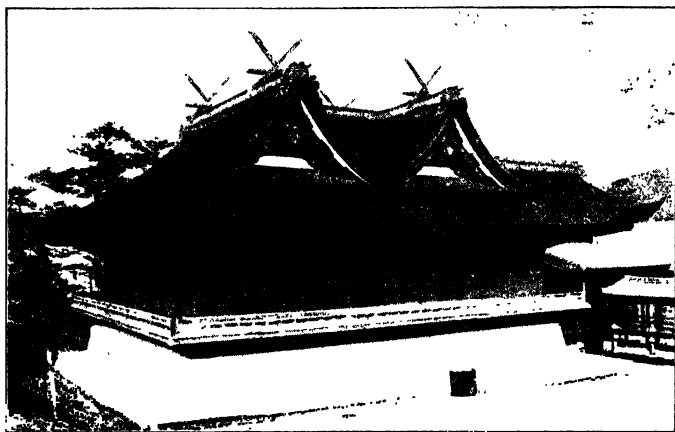
(B) *Ōtori style*, represented by the main shrine of the Ōtori Shrine at Izumi, marks one stage of progress in the preceding style. The steps or entrance is constructed in the middle, the main pillar in the interior is absent, and the nave and aisles are distinctly marked off, the construction in other respects being practically identical.

(C) *Sumiyoshi style*, represented by the Sumiyoshi Shrine in Settsu. This gives the impression of two edifices in the Ōtori style arranged one behind the other. The façade forms one continuous space, the rear consists of two spaces, while the two sides have four spaces.

(D) *Shimmei style* is best represented by the two Great shrines of Ise; buildings in this style have a greater frontage than depth, gables being constructed on the right and left. The façade consists of three intercolumnar spaces with the entrance in the middle, while the sides have only two spaces. At the sides there are half pillars to give better support to the projecting gables. The roof is thatched

with a species of reed called *kaya*, with layers of shingles to prevent the dust from going inside, and is surmounted with big cigar-shaped *katsuo-gi* beams. One peculiarity of this style is that the beams forming the gable-ends are in a straight line with the projecting *chigi* beams on the roof. The *chigi* beams are decorated with small inserted wooden pieces. The shrine at Atsuta, Nagoya, is in almost pure Shimmei style, while the Awa shrine in Awa and the Yasukuni Shrine (*Shōkon-sha*) in Tōkyo show a slight modification. In the preceding four styles the general outline of the buildings follows straight lines, there being few or no curves.

(E) *Kasuga style*, derived from the Kasuga Shrine in Yamato, possesses the *Kōhai* (fore-hall) where visitors offer prayers; the roof has curved slopes, the ends of which are turned slightly upward. The *chigi* are reduced to simple loose beams placed astride the ridge, and with barge-boards at the gable-end. The Yamato, the Tatsuta, and the Hirose Shrine in Yamato, the Makioka Shrine in Kawachi, the Hirota Shrine in Settsu, and the Yoshida Shrine in Kyōto all belong to this style. The Hirano Shrine in Kyōto looks like two shrines of the Kasuga style joined side by side, and forms a noteworthy modification.



KIBITSU SHRINE (A SPECIMEN OF THE KIBITSU STYLE).

(F) *Nagare-zukuri* ('flowing style') has as its characteristic feature an unequal width of the two halves of the roof, the distance from the ridge to the eaves being greater in the front half than in the rear half. The gable is provided with barge-boards. The two Kamo Shrines, Hei-an Shrine, and Inari Shrine (all in Kyōto), also the Miyajima Shrine in Aki and others are of this style. A modification is supplied by the Matsuo and Kibi Shrines, with three intercolumnar spaces in façade and sides.

(G) *Hachiman style*, from the Hachiman Shrine at Usa, Buzen, is characterized by the joint construction of the oratory and the main shrine, with conduit-pipes used in common for the rear-roof of the oratory and the front-roof of the main shrine. The Hachiman Shrine at Usa has three shrines connected side by side, while its namesake at Otokoyama has them all joined together.

(H) *Hiyoshi style*, from the Hiyoshi Shrine, in Ōmi, has the isolated main shrine provided with a *Kōhai* with wavy barge-boards.

(I) *Gion style*, from the Yasaka Shrine at Gion, Kyōto, is planned on the *Shinden* ('Bed-chamber') pattern, having the main shrine with seven intercolumnar spaces in façade and sides, and a corridor running all round. The roof of the shrine and of its fore-hall is in half-hip and half-gable style.

(J) *Kibitsu style*, from the Kibitsu Shrine, in Bitchū, planned with seven intercolumnar spaces in façade and eight in sides, containing two compartments one within the other, the former forming the sanctum. The innermost compartment has three intercolumnar spaces in façade and four at the sides, while the outer compartment has five and six spaces respectively. The roof is what may be called the double half-hip and half-gable style, and longitudinal beams connect the two designs like the letter I. The whole is modelled on the Indian pattern—quite an exception in this class of Japanese architecture.

(K) *Kashii style*, from the Kashii Shrine, in Chikuzen, presents in plan the shape of the letter Chinese character 卍, the projection forming the *Kōhai* being flanked by a porch. The roof is of triple formation, the two on the right and the left having half-hip and half-gable shape with a dormer gable, while the main roof has at the eaves a small gable with curved barge-boards. The roof over the *Kōhai* has gables. This style of architecture is quite common in the N. part of Kyūshū.

(L) *Irimoya style*, so called from the *irimoya* (half-hip and half-gable) roof seen in the Hima and the Kunikake Shrine in Kii and the Kirishima Shrine in Ōsumi. This style approaches Buddhist architecture.

(M) *Gongen style* is the most elaborate form of Shintō architecture, represented by a large number of Shrines built since the time of Hideyoshi, prominent among which are the mausolea at Nikkō, Tōkyō, and Kunō-san, the Nezu Shrine and the Kameido Shrine at Tōkyō, and so forth. In this style there is a connecting hall between the oratory and the main shrine, thus making one connected whole. The roof covering the main shrine is either in the *irimoya* or *nagare style*, while that over the oratory, generally of the former character, is provided with a dormer gable. The roof over the connecting hall is sometimes lower than that over the other two buildings. A striking modification of this style is furnished by the Sengen Shrine in Shizuoka, which possesses a two-storied main Shrine, with the *nagare type* of roof. The lower story has the five and four intercolumnar spaces, and the upper one three and two spaces.

Some Shintō Shrines are devoid of regular main shrines. Thus Miwa is doing duty for the Ōkami Shrine in Yamato, while the Kanekiri Shrine in Musashi has a gold-mine to serve the same purpose. The latter may be a relic of the primitive nature-worship, and the other that of an ancient custom where rites were performed in the open.

II. Buddhist Architecture (Bukkaku).

I. General Description. The Buddhist architecture in Japan presents, according to the sect, certain dissimilarities in scope, general plan, style, construction and so forth, and these may be briefly described both historically and as classified by sects.

(A) **Six Sects of Nara.** The oldest Buddhist sects in Japan, now almost non-existent as living forms of worship, are Sanrin, Jōjitsu, Hosso, Kusha, Ritsu, and Kegon. Their monasteries form a set of buildings called *Shichi-dō Garan*, or "Seven Buddhist buildings," constructed according either to the Korean or the Chinese style. The Shichi-dō Garan of the Korean style, as extant to-day, is shown in the celebrated Hōryū-ji near Nara in Yamato and in the Shitennō-ji at Ōsaka. In this style the *Kōn-dō*, or main temple, and the pagoda stand at some distance from each other in the inner court. The monasteries built after the Chinese style are represented by the Tōdai-ji, Kōfuku-ji, Yakushi-ji, and Shōdai-ji, all in or about Nara. In this style a pair of pagodas stands E. and W. outside the middle gate, and the Kon-dō is situated in the middle of the rear corridor in the inner court, which is itself left unoccupied.

(B) **Tendai and Shingon.** The monasteries belonging to these sects are distinguished from those of the earlier sects by occupying irregular sites among the mountains, in contrast to the others which occupy level grounds on the plains. The mountain architecture originated with the monasteries on Mt. Hiei near Kyōto, and they necessarily lack symmetry in the composition of the two wings. The main temple, called *chū-dō*, is provided with corridors and a gate. Another feature consists in the erection parallel to each other of the prayer-hall and the discipline-hall with a covered bridge to connect the two. The Enryaku-ji on Hiei, the Kwan-ei-ji in Tōkyō, the Rinnō-ji at Nikkō, etc., are examples of the monasteries of the Tendai Sect. The monasteries belonging to the other sect are also of mountain architecture, and except that they lack symmetry in the two wings, they are on the whole modelled on the earlier architecture in Nara. The monasteries on Mt. Kōya are the pioneer structures of this sect. The pagoda is the centre of the general plan, and there are around it the Kon-dō and the other temple buildings.

(C) **Zen Sect.** Though modelled on the architecture of the same sect in China, and of the Sung Dynasty, the Zen monasteries of Japan present more or less modification as adapted to the requirements and taste of the people. The Shichi-dō Garan style in Nara has also supplied many suggestions. The site chosen, for example,

is on a plain. In the centre of the enclosure a towered-gate, Buddhist image hall, prayer hall, and residential hall are built in one straight line; and there are besides a lecture hall, belfry, library, *etc.* All these, when complete, form the 'Shichi-dō Garan' of the Zen Sect. The above remark applies especially to the sub-sect called Rinzai, represented by Go-zan, Daitoku, and Myōshin in Kyōto. The monasteries of Sōtō-shū, another sub-sect, are somewhat different. What is peculiar about the monasteries of the Ōbaku sub-sect is that they are practically of pure Chinese style, as shown in the Mampuku-ji near Kyōto and the Sōfuku-ji in Hizen.

(D) **Jōdo, Nichiren, and Shin-shū Sects.** The monasteries of these later sects present marked differences both in general composition, style of decoration, and so forth, as compared with those of the earlier imported sects. The buildings are generally on a larger scale, and instead of dignified simplicity and purity, they are characterized by gorgeous display, such as is calculated to appeal strongly to the imagination of the masses. In the general plan the Founder's Hall constitutes the principal temple, while the temple of Amida and also that of Buddhist images are rather relegated to positions of secondary importance. The disposition also of towered gate, belfry, library, *etc.*, is by no means so strict as in the case of the earlier sects. The temples of the Shin-shū Sect, in particular, supply a striking contrast to those of the others as to site, being generally located in busy thoroughfares. As if to suit the convenience of the populace, in the interior of the temples of all these sects mats are generally spread on the floor, with the result that they have lately been converted into places for conducting funeral ceremonies. The best example of Jōdo monasteries is Chion-in in Kyōto; the Nichiren architecture is represented by Minobu in Kai and Ikegami near Tōkyo; while the East and the West Hongwan-ji Temples in Kyōto are the foremost models of the Shin-shū architecture.

(E) **Yūzū-nembutsu, and Jishū Sects.** In both, the founder's hall constitutes the principal temple, and on the whole the architectural plan follows that of the preceding three sects. The Dai-nembutsu-ji at Hirano, Settsu, is the principal monastery of the Yūzū-nembutsu sect, while the Yūgyō-ji at *Fujisawa*, in Sagami, is that of the other sect.

II. **Buddhist Buildings.** According to the use for which they are intended, Buddhist Buildings may be divided into two classes, *viz.*,

(A) *Garan*, or temples where Buddhist idols are placed for worship; their construction differs considerably according to sects.

(B) *Dōtō*, or residential quarters, which are semi-domestic in construction. Some apartments are provided with niches for small Buddhist temples. At some Buddhist headquarters, *e.g.* those on Kōya, the residential quarters, also called *Hōjō*, consist of as many as three hundred apartments. On the other hand small temples very often have the Garan and the Hōjō under one roof.

Classified separately the Buddhist buildings comprise (a) *Mon*,

or Gates, divided into four or five kinds, as the Central Gate, the Gate for Imperial Messengers, and so forth; (b) *Tō*, or Pagodas; (c) *Dō*, or Halls, which are divided into five or six kinds according to the use or origin, shape, nature of the idols deposited, the saints to whom the buildings are dedicated, *etc.* Then there are the *Den*, or Chambers, more commonly applied to palace or Shintō architecture; and lastly Belfry, Library, Treasure-house, Corridors, *etc.*

What specially distinguishes Buddhist temples from Shintō shrines is the style of roof. In the former the roof is covered with tiles and has sharp slopes, looking heavy and oppressive. The gables, too, are of hip style on four sides, though in some cases there are only two gables, right and left. In Shintō architecture the latter is the prevailing style. In elevation Buddhist structures are either single-storied or several-storied. But they differ from Shintō shrines in the construction of the eaves, in the more intricate and heavier decoration at the gables, with mazes of brackets, paintings, carvings, *etc.* The interior also is generally characterized by glittering splendour. In short, Buddhist temples are distinguished from Shintō in being grander in scale, more massive and gorgeous.

Chapter XI. Industries.

Ever since the Japanese people settled in these islands, they have made agriculture their chief means of livelihood. In the remote ages of antiquity they called these islands *Toyoashiwara-Mizuho-no-Kuni*, or the 'Fertile reed-covered country rich in grains.' Of the present population of the country, 65 % engage in agriculture. The chief products of the soil are rice and other cereals, silk, tea, *etc.*, which together with cattle, lumber, and fishery products are valued annually at 2,000 million *yen*.

The manufacturing industry on the other hand practically dates back only to the 7th century A.D., when weaving and other industries sprang up under the guidance of Korean and Chinese experts. The manufactures, however, continued to be hand-industries up till but a few decades ago. Modern manufactures in which machinery and steam or water-power are extensively employed are only of comparatively recent date.

I. Agriculture.

Cultivated Area. According to the returns of 1913, the entire cultivated area of Japan Proper amounts to 13,150,000 acres, of which 7,150,000 acres are taken up by irrigated paddy-fields and 6,000,000 by dry fields. Supposing there are 6 million agricultural households, the average portion of each family would be 2.2 acres. If the average be taken by localities, the highly congested Kwansai districts, like the regions round about Ōsaka, show as low a rate as 1 acre, while the sparsely populated N.E. Japan gives as much as 2.4 acres. Rice takes up 57% of the cultivated lands and wheat 33%.

(A) *Rice*. Japanese people eat on an average 5 bushels of rice apiece in a normal year. When rice is abundant they consume more, and in a year of scarcity much less.

Rice is obtained from the rice plant (*Oryza sativa*), known as *ine*. When ripe the grains, enclosed in hulls, are hacked off from the stalk. The hulls are now thrashed off from the grains, which are then known as *kuro-gome*, or *gemmai*. These, which have a brown appearance, will be thoroughly cleaned till they become milk white, when they are ready to be boiled and eaten. This is the *haku-mai*, or *shiro-gome*, of the market. The stalks when dry are known as *wara* and form a most useful material for making rope, straw mats, sandals, rice-bags, etc. The bran which is left after cleaning the *kurogome*, or *gemmai*, forms an indispensable ingredient in making pickles (*tsuke-mono*).

There are two kinds of rice plant, one that grows in dry fields and another which flourishes only in well-irrigated lands; the great majority of the rice plants raised in this country are of the latter kind. A highly glutinous kind of rice, called *mochi-gome*, is used for making *mochi* and other rice cakes.

Of the rice plants which grow in irrigated lands, there are several kinds: (1) *Shiratama*, producing large grains of an oval shape, cultivated largely in Kyūshū and Shikoku (this is the kind mostly exported); (2) *Sekitori*, or 'Champion wrestler,' has a very hardy stalk, but a smaller grain; (3) *Miyako*, large grained and round in shape; (4) *Shinriki* is very hardy and yields the largest number of grains, though of a poorer quality.



GATHERING UNHULLED RICE

Rice cultivation. Seed-rice is first soaked in salt water for a week, then washed in fresh water and dried,—these seeds being planted in well-watered nursery beds. After a few weeks, the seedlings are transplanted into irrigated paddy-fields, in small bunches, which are planted about a foot apart. This transplantation, *ta-ue*, is

a great event with the farmer's household, the whole family engaging in the work, merrily singing songs known as '*taue-uta*.' The *ta-ue* comes on between the end of May and the early part of June. After this the farmer is careful to see that the land is kept well watered. The hardest piece of work is the weeding, which must be done in the hottest season; men and women then wade in the warm filthy water and remove the weeds with their hands or with simple implements. Between the end of August and the beginning of September comes the flourishing time for rice plants, when too often the dreaded hurricane of the '*210th day*,' *Nihyaku-tōka*, comes on. When the ears begin to ripen, irrigation is stopped, and when they are fully ripe the stalks are cut off close to the root. They are next exposed to the sun and dried, and then the unhulled grains are taken off by means of a hackle. These are then hulled and put into straw bags, commonly containing 2 bushels.

Rice Production. According to the average for the last 4 or 5 years, there is produced in Japan Proper about 250,000,000 bushels of rice (of which 10 % consists of the glutinous kind known as *mochi-gome* and of rice raised on dry fields). If to these figures we add 50,000,000 bushels produced in Chōsen (Korea) and 25,000,000 bushels in Taiwan (Formosa), we find the total rice production of the Japanese Empire to be 325,000,000 bushels.

Japan is third on the list of rice-producing countries of the world. As regards the quality, Japanese rice is considered superior to either Chinese or Indian rice. In 1911, Japan exported ¥3,940,541 worth of her best rice and imported ¥17,721,085 of rice from Rangoon, Saigon, and South China.

Price of Rice. There are in the market two prices of rice,—the daily quotation ruling in a rice exchange and the retail price in the street. In the rice exchange there are often sudden and great changes, due to speculative deals in time bargains, while in retail shops the price usually remains uniform for a week or 10 days. The price is fixed in either case with the *koku* as unit,—one *koku* being equal to 4.96 bushels. The following table gives the average price per *koku* at a spot sale:—

Locality	1902 <i>yen</i>	1904 <i>yen</i>	1906 <i>yen</i>	1908 <i>yen</i>	1910 <i>yen</i>	1912 <i>yen</i>
Tōkyō	12.66	13.21	14.72	15.96	13.27	20.96
Ōsaka	12.28	13.39	14.15	15.25	12.70	20.57
Sendai	12.12	13.75	14.23	15.06	12.95	19.75
Niigata	11.46	11.75	13.36	14.80	12.48	19.60
Shimonoseki ...	11.98	13.20	14.22	15.26	12.61	20.59
Kumamoto	11.68	12.79	14.02	15.00	12.32	20.38
Average	12.03	13.02	14.12	15.22	12.72	20.51

(B) *Barley, Rye, and Wheat*, known by the general name of *mugi*, are products second only in importance to rice. The total output for 1912 amounted to 114,350,000 bushels, which compared with the produce of 30 years ago shows a two-fold increase. Of this total, barley (*ōmugi*) and rye (*hadaku-mugi*) constitute 77%, wheat (*komugi*) forming 23%.

Barley and Rye are grown all over Japan, though there is more barley raised in the Kwantō provinces and more rye in Kwansai. In the latter case, the use of the straw in making straw plaits seems to be an important consideration. Barley and rye form an important part of the food of the country, being mixed with rice, either in whole grains or in the form of pressed or cracked

grain. The better classes often eat pressed or cracked barley (or rye) mixed with rice, as being more wholesome than rice alone. Barley and rye also form important ingredients in making *miso* (bean paste) and soy.

Wheat, or komugi, is of different varieties, viz. *yagikubo*, *uchiyama*, *sōshū*, *daruma*, etc. The use of wheat was formerly confined to making soy, vermicelli, *fu* (a kind of cracknel), and certain kinds of cake, and it was not very extensively cultivated. The demand for it, however, has greatly increased since the Japanese learned to make bread and biscuits. Oregon, Chaff, Mediterranean, and Hybrid are the kinds of wheat introduced from abroad which are quite extensively cultivated. In 1911 the wheat production of the country amounted to 24,800,000 bushels. On the other hand, there was imported some ¥ 5,400,000 worth of wheat and wheat flour from abroad.

(C) **Beans, or mame** produced in the country amount to some 27,200,000 bushels; of these *daizu*, or soja beans, comprise 18,460,000 bushels (68%), *azuki*, or red beans, 4,780,000 bushels (18%), *sora-mame*, or broad beans, 2,430,000 bushels (9%), *endō*, or peas, 1,530,000 bushels (5%). These are, however, insufficient for the needs of the country, and there are annually imported large quantities of soja beans from Manchuria (5,000,000 bushels being the average for 1910-1912).

Soja beans are of various kinds, viz. *shiro-mame* (white), *kuro-mame* (black), and *ao-mame* (green). The white kind is in greatest demand, being used for making *miso*, soy, *tofu* (bean curd), *yuba* (skin of bean curd), *natto* (steamed beans), *kinako* (bean flour), *iri-mame* (parched beans), *ni-mame* (boiled beans). The green kind is made into bean flour and parched beans, while black beans are mostly eaten after being boiled. *Azuki*, or red beans, are largely used for making *an*, or bean jam, which forms so large a part of *yōkan* and various other kinds of sweets.

(D) **Other grains.** The annual outputs of other grains are: *awa*, or millet, 9,940,000 bushels, *soba*, or buckwheat, 6,080,000 bushels, *hie*, or grain-bearing panic-grass, 3,980,000 bushels, *tōmorokoshi*, or Indian corn, 3,470,000 bushels, *kibi*, or sorghum, 1,980,000 bushels, —altogether 20,450,000 bushels.

Millet is raised mostly in Kyūshū, where it forms an important part of the food of the people, being cooked mixed with rice. There is a glutinous kind with which *awa-mochi* (a sweetmeat) is made. Awa mori, a strong distilled drink, is also made from millet. Buckwheat is universally grown and is used for making buckwheat rolls, known as *soba-kiri*. Shinano Province is particularly famous for its excellent buckwheat flour, which is largely imported into Tōkyō for making *soba-kiri*,—*soba-ya*, or houses where this most popular article of diet is served, being very numerous in the city.

(E) **Vegetables:** Sweet potato, or *satsuma-imo*, 3,725,600 tons, common potato, or *jagatara-imo*, 676,500 tons; the former raised most extensively in the warmer prefectures of Okinawa and Kagoshima, these producing 53% of the entire output of the country.

While the common potato, owing to its recent introduction, has not yet become very widely used by the masses, the sweet potato is a most important subsidiary article of food with the common people. It is eaten fried, cooked in soy, steamed, or baked. In the last-mentioned form it is most popular with the inhabitants of Tōkyō.

Among other garden products may be mentioned *daikon* (giant radish), *hasu* (lotus root), *matsu-dake* (mushroom), *take-no-ko* (bamboo

sprouts), *nasu* (egg-plant), etc., besides various kinds of foreign vegetables.

Preserves. Some of the above-mentioned vegetables, *viz.* daikon and egg-plants, are largely preserved in *sake* lees, *miso*, yeast, or mustard, being then eaten as condiments. Daikon (giant radish), pickled in rice-bran water and salt, is the most universal condiment, forming an indispensable adjunct to the daily meals, both of the upper and lower classes.

(F) **Tobacco.** The average annual production of leaf-tobacco for 5 years, beginning with 1906, is 10,942,000 *kwan*, or 90,271,500 lb., valued at ¥ 9,030,000 the average output for 1 acre being 1,216 lb. Tobacco having become fully acclimatised to this country, it is now raised as far N. as Hokkai-dō. The well-known leaves come from Kagoshima, Tokushima, Kanagawa, Ibaraki, Saitama, Tochigi, and Fukushima Prefectures. Japanese leaves, containing less nicotine, are not so strong as those produced in warmer climates; they are light-reddish in colour.

The cultivation and manufacture of tobacco is a Government monopoly. The Monopoly Bureau strictly controls the cultivation and purchases all the leaves produced in the country. These are manufactured at different government factories into cut-tobacco and cigarettes. All cigars, as well as certain kinds of cigarettes, are imported by the Government. The following table gives the percentage of nicotine contained in the various brands of Japanese cut-tobacco and cigarettes:—

Cut-tobacco		Cigarette with mouth-piece attached		Cigarette without mouthpiece attached	
Fukujusō	0.856	Shikishima	0.941	Orient	1.251
Siraume	0.834	Yamato	0.928	Cherry	1.145
Satsuki	0.591	Asahi	0.799	Lily	1.109
Hagi	0.510	Cameria	0.785	Golden Bat	0.992

(G) **Other Agricultural Products:** rape-seed (5,255,000 bushels), pressed for oil; *ōasa* and *karamushi* (hemp—21,690,000 lb.), from which thread and cloth are made; indigo (26,650,000 lb.); paper mulberry and golden-flowered edgeworthia (*kōzo* and *mitsumata*—16,750,000 lb.), from which writing-paper is made; *i*, or rush, (114,260,000 lb.), with which mattings are made; sugar-cane (850,000 tons); these will be further mentioned under manufacturing industry.

(H) **Fruits.** Ume, or the fruit of *ume* (plum-trees) are an exceedingly sour kind of fruit, produced universally in the country; they are eaten preserved in salt. Persimmon (*kuki*) is also a characteristic fruit of Japan and is present in several varieties; it is dried in the shade and exported. Pears, peaches, oranges, and grapes grow in abundance. Apples, though introduced less than 50 years ago, have become very plentiful. Great progress is constantly taking place in the cultivation of fruit-trees. The following table gives some figures (for 1912) concerning the fruit-production of the country:—

Fresh persimmons	357,840,000 lb.	Navel oranges,	
Dried "	43,900,000 "	Chinese citrons, etc.	168,300,000 lb.
Pears	155,230,000 "	Grapes	28,510,000 "
Mandarin oranges	308,900,000 "	Apples	89,020,000 "
		Peaches	77,670,000 "

Persimmons are grown most extensively in Fukushima, Niigata, and Nagano, though the finest kinds, such as *Giombō* and *Gosho-gaki* come from Kyōto and neighbourhood. **Oranges.** The best mandarin oranges come from Wakayama and neighbourhood, though they are produced in great abundance in Kanagawa and Shizuoka Prefectures. **Natsu-mikan**, or Chinese citrons, grow best in Yamaguchi Prefecture. **Japanese Pears** of the finest quality are raised in Tōkyō and Chiba Prefectures. **Grapes.** The best grapes come from Yamanashi Prefecture (being known in Tōkyō as *Kōshū-budō*), though they are cultivated very extensively in Tochigi, Okayama, and Hiroshima Prefectures. **Apples** come mostly from Aomori Prefecture and from Hokkai-dō, the product of the former amounting to $\frac{1}{2}$ and of the latter to $\frac{1}{3}$ of the entire apple-production of the country. **Peaches** are cultivated widely in Okayama and Kagawa, the output from these two prefectures amounting to $\frac{1}{4}$ of the entire peach-production of the country.

(I) **Sericulture.** The origin of this industry in Japan may be traced as far back as the 2nd century B.C. It has always been encouraged by the Imperial Court, and great improvements have been introduced in successive ages, so that to-day there are produced annually some 22,470,000 bushels of cocoons, valued at ¥ 160,160,000. The following figures will show the prosperous state of sericulture in Japan (1912):—

	Households engaged.	Egg-cards used.	Output of cocoons, 22,469,000 bushels; comprising:
Spring silkworms.	1,500,409	2,652,690	<i>Good cocoons</i> , 18,204,000 bushels.
Summer silkworms.	534,203	638,251	<i>Double cocoons</i> , 2,378,000 bushels.
Autumn silkworms.	1,118,701	1,844,630	<i>Waste cocoons</i> , 1,887,000 bushels.
Total.	3,153,313	5,135,571	

There are on an average 3 households engaged in sericulture for every 100 inhabitants, each household raising worms from 3.4 egg-cards, from which are obtained 15 bushels of cocoons (4.38 bushels *per* egg-card), valued at ¥ 107.

The well-known silk-producing prefectures are Nagano, Gumma, Yamanashi, Saitama, Ibaraki, Fukushima, and Yamagata, in the N., and Aichi, Gifu, Shizuoka, and Mie in Central Japan. Of these Nagano Prefecture has the greatest output, valued at over ¥ 25,000,000, followed by Aichi and Gumma, each producing some ¥ 12,000,000 worth, and Saitama and Ibaraki over ¥ 8,000,000 worth of cocoons. Silk is produced, however, in larger or smaller quantities almost everywhere throughout Japan.

Mulberry Plantation. A sufficient stock of mulberry-trees is an essential in silk-culture. There are in Japan Proper about 1,134,000 acres covered by mulberry-trees, which include over 400 kinds. Sometimes there is a division of labour, one household simply cultivating mulberry-trees and another raising worms with leaves purchased from the former.

(J) *The kito*, or raw silk, produced in this country amounted

in 1912 to 22,903,419 *kin* (about 13,742,000 kg.), being nearly the total output of Europe and four times the amount produced in Italy. The export of raw silk amounts to 75% of its entire output, or 17,102,574 *kin* (1912), valued at ¥ 150,321,200 (average price *per* 100 *kin*, ¥ 879). Of this export, a large proportion goes to North America, France, Italy, and Russia being also our customers. The remaining 25% are consumed at home as material for woven fabrics. Besides the raw silk which is reeled, there is produced about ¥ 6,400,000 worth (1,084,000 *kin*) of spun waste silk. The entire silk production of the country is valued at ¥ 190,000,000.

Filature Industry. The cocoons are immersed in a basin of water a little under the boiling-point. A girl keeps stirring them in the water with twigs till the silk softens and the outer floss gets entangled with the twigs and comes off, and thus the end of the main filament is found. The ends of the requisite number of filaments being secured, they are passed through a guide or eyelet and are wound on a reel. Two modes of reeling prevail, one by the old hand-filature and the other by apparatus worked by machinery. Double cocoons, or *douppions*, are reeled by a special kind of filature. The following figures show the present state of filature industry:—

	1-10 basins.	Over 10 basins.	Over 50 basins.	Over 100 basins.	Total.	Output of raw silk <i>yen</i> .
Filatures worked by machinery.	1,913	1,402	706	513	4,534	149,911,000
Hand-filatures.	297,909	1,157	21	7	299,094	35,302,000
Double cocoon filatures.	42,342	260	38	11	42,651	6,408,000
Total.	342,164	2,819	765	531	346,279	191,621,000

It will be apparent from the above figures that nearly $\frac{3}{4}$ of the output of raw silk comes from filatures worked by modern machinery. Hand-filatures worked by the reeler are fast going out of use. It is to be noted, however, that the product from hand-filatures is said to be particularly suitable for a certain kind of weaving, so that some of the best kinds (*gonin-musume*, *akaji*, *mitsu-momo*, etc.), produced at Kakusui-sha and other hand-filature factories in Gumma Prefecture, fetch as high a price in the Yokohama market as the best kinds of machine-reeled silk.

(K) **Tea.** Owing to the difference of climate and in the method of manufacture, Japanese tea has a flavour quite distinct from that produced in India or China. The production of tea in Japan Proper for 1912 amounted to 56,142,000 *kin*. If to this we add 22,378,000 *kin* of tea produced in Taiwan, we find the total annual output of tea in the Japanese Empire to be 78,520,000 *kin*. Of this amount, the export for foreign markets amounted to 47,670,000 *kin* (valued at ¥ 20,000,000), *i.e.* 29,890,000 *kin* from Japan Proper and 17,780,000 *kin* from Taiwan. In Japan Proper, 121,735 acres are covered by tea-plants,—the output *per* acre being 460 *kin* (613 lb.).

The tea-plant (*camellia theifera*) is a shrub growing from 3 to 6 ft. in height, but, as cultivated in Japan, it is not allowed to grow more than about 3 ft. high. The tender leaves, containing theine and tannin, as they come out in spring are picked, roasted, rolled, and dried in the case of green tea, while in that of black tea the green leaves are first exposed to the sun and air (during which an incipient saccharine fermentation takes), before being roasted, rolled, and dried.

Kinds of Tea. Japanese tea is mostly of the kind known as green tea, while Formosa (Taiwan) produces black tea. Green teas

of the best kind—*hiki-cha* (powdered) and *gyokuro* are made from the newest and tenderest leaves of old plants, some of them 200 years old. These plants are kept well manured and before the leaves come out are placed under awnings of straw mats, in order to protect the tender leaves from the direct action of the sun. *Hiki-cha*, or powdered tea, is used in *cha-no-yu*, or the tea ceremony, while *gyokuro* is used in making the most refined kind of *sen-cha*, (i.e. tea made by pouring lukewarm water over the leaves contained in a small tea-pot,—the tea thus made being poured out into tiny cups and just sipped for its excellent flavour). *Uji*, between Kyōto and Nara, is the classical seat of the manufacture. These best kinds cost from ¥ 2 to 6 per *kin*. On the other hand, the ordinary kinds of *sen-cha* are made from somewhat coarser leaves. It is these which are exported abroad.

The kinds of green tea for export are produced largely in Shizuoka and Mie Prefectures; they come also from Ibaraki and Saitama Prefectures, in the neighbourhood of Tōkyō, and from Kumamoto and Kagoshima in Kyūshū. Besides the ordinary *sen-cha*, constituting 68% of the entire tea-product of Japan, there are found in the market *ban-cha* (which is of a still poorer kind), *sencha-kuzu*, or waste-tea,—these two kinds making up some 30% of Japan's tea production. The best kinds, *gyokuro* and *hiki-cha*, are produced only in comparatively small quantities. See P. 295 regarding the method of tea manufacture.

Stock-farming.

(A) **Bulls and Stallions.** Great pains are being taken by the authorities and others engaged in stock-farming to improve the breed of cattle and horses. For this purpose there are distributed throughout the country a large number of bulls and stallions, as the following figures will show:—

	Native breed.	Cross-breed.	Foreign breed.	Total.
Bulls	1,796	2,015	1,846	5,657
Stallions	53	3,464	2,018	5,535

(B) Domestic Animals.

(a) **Cattle.** The number of cattle in Japan Proper is 1,399,500 (1912); of these, 899,000 are of native breed, 479,000 of cross-breed, and 26,500 of pure foreign breed. There are twice as many cows as oxen, while the birth-rate amounts to 14.3% and the death-rate to 10% of the entire number.

Native cattle are generally much smaller than those of foreign breed, but they are believed to give a superior kind of meat. Cattle from Hyōgo, Okayama, Hiroshima, Shimane, Nagasaki, and Ōita Prefectures are well known for their excellent meat.

(b) **Horses.** The number of horses in Japan Proper is estimated at 1,581,700; of these, 1,116,400 are of native breed, 450,800 of cross-breed, and 14,500 of pure foreign breed. Horses and mares are in the ratio of 3 to 4; the birth-rate is 7.4% of the whole number and the death-rate $\frac{1}{2}$ of the birth-rate.

The pure foreign breed mentioned above is Arabian, and the cross contains strains of Arabian blood. Great efforts are being made to improve the breed of horses. The native horses are small, but they are gentle and sure-footed, have great powers of endurance, and can live on coarse fare. Among native horses, those raised in Iwate and Aomori Prefectures are the largest; they are known as the Nambu breed and make good cavalry horses. Hokkai-dō horses are large-limbed, with great power of endurance. At present the largest number of horses are found in Kagoshima Prefecture and in Hokkai-dō, each possessing from 120,000 to 180,000. In other prefectures there are from 50,000 to 80,000 each.

(c) **Pigs and Sheep.** In 1912 there were in Japan Proper altogether 30,900 pigs, 3,300 sheep, and 101,500 goats. While pigs are kept all over the country, sheep are confined to Tochigi, Iwate, Kagoshima, and Nagasaki Prefectures, and to Hokkai-dō. Goats are mostly kept for milking purposes, the greater number of them, as well as of pigs, being found in Kagoshima and Okinawa Prefectures.

(d) **Domestic Fowls.** Fowls and ducks are kept quite generally by farmers, as the following figures will show:—

	Households keeping these.	Full grown birds.	Chicks or ducklings.	Number of eggs laid.	Value yen
Fowls	2,889,000	12,055,000	7,477,000	801,694,000	24,588,000
Ducks	35,000	167,000	170,000	6,693,000	326,000

Nagao-tori, natives of Tosa, are kept by some on account of their remarkably beautiful long tails which often attain a length of 10 feet.

(e) **Cattle Markets and Slaughter-houses.** There are about 120 cattle markets in the country; a large number of them are in Hiroshima, Ilyōgo, and Osaka Prefectures. Periodical and occasional fairs are also held at various places, altogether about 5,000 times annually. In 1912, some 800,000 cattle were exhibited at fairs; of these, 531,000 were sold, fetching ¥ 26,000,000.

In the 528 slaughter-houses of the country the animals killed for meat in 1912 were altogether valued at ¥ 20,623,000. The average price per 100 *kin* of meat is as follows:—beef ¥ 23, veal ¥ 16½, horse-flesh ¥ 13, pork ¥ 15, mutton ¥ 22, goat-flesh ¥ 17, but the ordinary retail price is much higher.

II. Manufacturing Industries.

Large factories in the modern sense are of comparatively recent growth; the greater number of existing establishments turn out work done at home, work done on piece-work system, as well as on partial piece-work system. In the last-named case a manufacturer simply supplies the raw material, which, before it is made into a manufactured article, passes through hands of several piece-workers, who are paid for the work done by each on a certain portion of the whole piece. Some of the finest samples of industrial arts are made under this partial piece-work system. The following figures will convey some idea of the present state of manufacturing industries in this country:—

(A) *Factories.*

(a) **Government works** (figures for 1912):—

	Number of Establishments	Motive Power H.P.	Operatives
Government Printing Bureau	1	1,978	3,143
Railway Workshops	25	11,346	16,827
The Imperial Mint	3	1,122	171

Army Arsenal, <i>etc.</i>	28	66,224	32,093
Naval Docks, <i>etc.</i>	20	73,536	41,520
Edamitsu Iron Works	1	64,392	8,104
Communication Department's Printing and other Establishments	3	136	290
Total	81	218,734	102,148

Of the above-mentioned number of operatives, 8,602 are females. The average hours of daily work are 10.4 hrs. in the case of men and 9.8 hrs. in that of women; while the average daily wage is ¥0.74 for men and ¥0.30 for women.

(b) **Private Factories and Workshops** (figures for 1912):—

	Employing motive power	Not employing motive power	Total	Operatives
Silk & Cotton Yarn Factories, Dyeing & Weaving Establish- ments	5,116	3,003	8,119	513,187
Making of Machinery and Implements	948	312	1,260	89,651
Potteries & Chemical Workshops	608	929	1,537	75,304
Breweries, Tea Factories, and Foodstuffs' Factories	738	1,111	1,849	43,660
Making of Straw Mats, Straw Braid, <i>etc.</i>	983	998	1,981	66,343
Electricity, Gas, and Mineral Workshops	317	56	373	75,002
Total	8,710	6,409	15,119	863,147

The total motive power employed amounts to 838,791 H. P. and consists of the following kinds,—steam 471,805 H. P., gas and oil 39,366 H. P., water 166,681 H. P., electricity 160,939 H. P. Of the operatives, there are 148 females for every 100 males. The hours of labour are in most cases 10 or 11 hrs. per diem; only in a small number of cases, like electric and gas works, cotton-spinning factories, and paper-mills, are operatives obliged to work more than 11 hrs.

(B) **Cotton, Silk, and Hemp-Spinning Factories** (figures for 1912):—

	Factories	Capital <i>yen</i>	Spindles in Operation (average)	Operatives	Output <i>kin</i>
Cotton Spinning	93	66,161,000	2,212,767	101,754	424,450,500
Waste Silk Spinning	9	315,000	102,173	10,028	3,327,600
Hemp Spinning	14	6,610,000	24,013	3,400	5,711,500

Cotton-spinning is, like silk-reeling (see P. CXLIII), one of the most important industries of this country. There are altogether 22 factories, of which Ōsaka is the most notable centre, followed by Aichi, Tōkyō, Okayama, Hiroshima, and Mie. There are 3 factories in Kyūshū and 3 in Shikoku. These factories together consume 500 million *kin* of raw cotton annually, producing 212 million *yen* worth of cotton yarn (¥ 50 per 100 *kin*). Of this, one-fourth is exported to China and other oriental countries (aside from the export of woven cotton fabric).

Chappe Silk & Hemp-spinning. The spinning of waste cocoons is undertaken as a part of the work of cotton-spinning factories, the supply of waste cocoons not being large enough for separate independent establishments. As for hemp-spinning, the work is practically monopolised by one company (Teikoku-Seima-Bōseki-

Kwaisha), which owns many factories engaged both in spinning and weaving. The annual output of chappe silk is valued at ¥10,000,000 (¥416 per 100 *kin* of *kinu* and ¥114 in the case of *tsumugi*), while that of hempen goods is estimated to be worth ¥2,400,000 (¥63 per 100 *kin*).

(C) *Textile Industry.* The following table (figures for 1912) will show the present condition of the weaving industry:—

Table A., Looms in Operation.

	Textile Manufacturers	Looms	Operatives	Percentage Looms
Factories	5,372	171,294	168,994	23%
Home workers	134,935	216,649	217,185	29%
Investors	11,449	22,779	20,872	3.1%
Piece-workers	276,602	333,948	312,928	44.8%
Total	428,358	744,670	719,979	100

Of the 744,670 looms at present in operation, only 16% are power-looms, 84% being hand-looms. Of the operatives only 6% are males.

Table B., Output from Looms.

Kind of Woven Fabrics	Piece-goods	Sash-fabric pieces	Value of Total Output <i>yen</i>
Silk goods { <i>habutae</i> 2,798,700 <i>kin</i> , other kinds 13,573,414 <i>tan</i>		894,666	117,426,286
Silk and cotton mixed	11,596,183 "	2,597,404	29,842,032
Cotton goods	152,627,472 "	6,663,709	152,747,694
Hempen goods	2,540,718 "	—	4,394,732
Woollen goods (Figures not known)		—	32,817,008
Total			337,227,752

(a) *Silk goods* consist of *mon-ori* (figured), *chirimen* (crape), *habutae*, *nanako*, *ito-ori* (striped), *tsumugi* (pongee), *futo-ori* (coarse cloth), *hira-ginu* (plain), *ro* (gauze), *sukiya* (semi-transparent & figured), *kaiki* (lustring), heavy fabrics used for sashes. Among *mon-ori* are *kinran*, or brocade, *tsuzure-nishiki*, or figured brocade, *donsu*, or damask silk. Among sash articles are *shuchin*, or figured satin, *ito-nishiki*, *shusu* (satin), *hakata-ori*. *Chirimen* and *habutae* are largely used for clothing by the better classes; *ro* and *sukiya* for summer wear, and *hira-ginu* and *kaiki* for linings. The output of *habutae* is valued at ¥40,000,000, and that of *chirimen* at ¥12,800,000.

(b) *Articles of silk and cotton mixed* are sometimes sold under the well-known names of pure silk articles, such as *mon-ori*, *shusu*, *chirimen*, etc., distinguished simply by a prefix, *men-iri*, i.e. 'containing cotton.' Among the so-named *shusu* are articles which look almost exactly like the real silk satin. The output of *futako* (striped fabrics) amounts annually to ¥8,000,000.

(c) *Cotton goods.* Of these the more important items are: *shiro-momen*, or plain cotton piece-goods, 85,000,000 *tan* (47 million *yen*); *futako* (striped cloth), valued at ¥24,000,000, *men-furaneru* (flannelette), valued at ¥17,000,000, *kasuri* (blue cotton figured fabric) valued at ¥10,000,000; *iro-ori-momen* (blue cloth), *chijimi-momen* (corduroy), each valued at about ¥7,000,000, and towels valued at ¥4,000,000.

(d) *Hemp fabrics.* Ordinary hemp cloth and superior hemp cloth are largely used for summer wear (*katabira*); the latter is known as *jifu*. The output of each of these two kinds is valued at some ¥2,000,000. A rough kind of hemp cloth, dyed green and largely used for mosquito-nets, is valued at ¥1,000,000.

(e) *Woollen goods.* The weaving of woollen cloth is a new industry in Japan, but it is making a rapid growth. The output of mousseline-de-laine amounts to 57,000,000 yds., valued at ¥18,400,000; serge and *rasha* (woollen cloth) give a combined value of ¥5,500,000, while the value of the production of flannel, blankets, shawls, and wrappers is 5 million *yen*.

A great centre of cotton-weaving is Ōsaka, where the output amounts to 32 million *yen* worth. Kyōto is celebrated for producing silk goods of finest workmanship (annual output of the various kinds valued at some 20 million *yen*). *Fukui* produces a large quantity of *habutae* (annual output, 23 million *yen*), followed by Ishikawa and Fukushima Prefectures. Aichi is well known for its silk and cotton mixed fabrics as well as for cotton cloth (output, ¥28,000,000). Other weaving centres are *Kiryū* (Gumma Prefecture), *Kumagae* (Saitama Prefecture), *Ashikaga* (Tochigi Prefecture), *Hachijōji* (Tōkyō Prefecture), each of these producing no less than 12 million *yen* worth of various articles. Wakayama, Mie, and Niigata Prefectures also produce goods valued at ¥10,000,000 each.

(D) *Knitted Goods*. The hosiery industry is comparatively new in Japan, but it is making a rapid advance. There are already 1,090 families engaged in this industry, employing 8,532 operatives, and producing articles valued at 15 million *yen*. These articles consist of under-wear, gloves, stockings, *etc.*, which are largely exported to British India and neighbouring regions (exports valued at ¥8,000,000). Nearly 80% of these goods are produced at Ōsaka and neighbourhood.

(E) *Earthenware and Porcelain* constitute important and distinctive products of Japan. There are altogether 5,657 households engaged in the porcelain industry, besides 285 families who make a specialty of painting and decorating the articles produced. Owned singly or conjointly by families there are 1,910 ovens of the *noborigama* kind, which altogether contain 12,453 compartments, 1,506 ovens of the *nishiki-gama* kind (having one compartment each), besides other ovens containing in all 2,411 compartments; total number of compartments, 16,370. There are 34,654 artisans ($\frac{1}{2}$ males) connected with these ovens, while the output (1912) is valued at ¥16,545,000. About 50% of the wares produced are table articles, while ornaments and domestic utensils comprise 15%, and toys and other miscellaneous articles the rest. The export to foreign countries amounts to $\frac{1}{3}$ of the total output.

In regard to the production of pottery from different prefectures, it may be observed that Aichi produces nearly $\frac{1}{3}$ of the entire output of Japan, the wares being known as *Seto-yaki*, *Tokoname-yaki*, *Inuyama-yaki*, *etc.*; cloisonné wares from Aichi are well known. But Kyōto is perhaps the most celebrated place of all, the different kinds of wares produced here being known by the names of *Kiyomizu-yaki*, *Awata-yaki*, *Raku-yaki*, *etc.* (see P. 194). Tajimi in Gifu Prefecture is a centre of pottery industry. The celebrated *Arita wares* are produced at Arita, Saga Prefecture. Each of these last three prefectures furnishes from 10 to 15% of the total production of the country. The well-known *Kutani wares* come from Ishikawa Prefecture. Among other kinds may be mentioned: Izumo-yaki from Shimane, Banko-yaki from Mie, Sōma and Aizu wares from Fukushima, Shigaraki-yaki from Shiga, Imbe-yaki from Okayama, Tobe-yaki from Ehime, and the celebrated Satsuma-yaki from Kagoshima.

(F) *Glass, Bricks, and Tiles*.

Glass wares made in Japan comprise bottles, lamps, table articles, plate-glass, *etc.*, produced mainly in Ōsaka, Tōkyō, and Kōbe.

Bricks are made largely in Ōsaka, and tiles in Aichi and Hyōgo, though there are brick and tile kilns all over the country.

	Manufactories	Operatives	Output (pieces)	Value <i>yen</i>
Glass	390	8,329	—	5,475,000
Bricks	712	9,752	489,500,000	6,452,000
Tiles (for roofing)	12,027	38,834	545,000,000	11,751,000

(G) *Lacquer-wares.* Lacquer-wares of exquisite workmanship form one of Japan's notable productions. Like pottery-wares, there are two kinds of lacquer-wares—those made for ornamental purposes and those for utility. Among the latter are dining-tables, table articles, trays, toilet-cases, screen-frames, door-frames, writing-tables, bookcases, *etc.* There are altogether 6,234 lacquer workers, who employ 17,813 operatives. The total annual output is valued at ¥ 9,043,000, of which 17% is taken up by articles of decoration, 30% by household articles, 33% by table articles, and the rest by miscellaneous articles.

Kinds of Lacquer-Wares: Wajima-nuri and Yamanaka-nuri are made in Ishikawa Prefecture, Kijiro-nuri in Shizuoka, Kuroe and Negoro wares in Wakayama, Aizu-nuri in Aizu, Wakasa-nuri in Fukui, —these consist mostly of articles of utility, such as dining-tables, bowls, trays, *etc.*; *fine art articles* are produced in Kyōto, Nagoya, and Tōkyo,—in particular *makie*, or raised lacquer-wares. Among other kinds may be mentioned; Tsuishu-nuri of Niigata, Shunkei-nuri of Akita, Tsugaru-nuri of Aomori, Ryūkyū-nuri of Okinawa, and Zōkoku-nuri of Takamatsu.

(H) *Paper manufacture.* The paper made in Japan is of two kinds,—*washi*, or 'Japanese paper,' which is paper of the old Japanese style, and *yōshi*, or 'foreign paper,' which is paper of the European style. While the latter kind is produced at modern mills, the former is largely made by hand machinery as a home industry. 'Japanese paper' is produced throughout Japan, the only exceptions being Hokkai-dō and Okinawa Prefecture. More than 23 million *yen* of capital is invested in modern paper-mills. The following figures will show the state of paper production in this country:

	Manufacturers	Operatives	Output	Value <i>yen</i>
Japanese Paper	53,474 (families)	156,334	—	20,388,000
Foreign Paper	33 (factories) (motive power 41,553 H.P.)	7,271	524,073,000 lb.	20,092,000

Japanese Paper, or *washi*, is made generally from the fibres of *kōzo* (paper mulberry) and *mitsumata* (golden-flowered edgeworthia), while a special kind known as *gampi-shi* is made from the fibres of the gampi-tree. The branches of these trees are first stripped of their bark and then thoroughly pounded into fine pulp, which is stirred up with water and filtered. A small amount of starch is added. The pulp in a fluid condition is poured through a sieve into a shallow, flat-bottomed box (just enough to cover the bottom being poured in), and left there to dry. These Japanese papers are soft, but tenacious, being less apt to tear than ordinary European paper, and about one-fourth of their output is annually exported abroad. There are many different varieties of these papers: tosa-banshi (from Kōchi Prefecture), Ōzu-gami (from

Ehime), *mino-gami* (from Gifu), *torinoko-gami*, *hōsho*, *senkwa-gami*, and *dan-shi* (from Fukui), *yedogawa* (from Tōkyō), *usuyō*, and *gampi*.

'Foreign paper' made in this country consists largely (nearly 60%) of printing paper; of other kinds, paste-board, paper for cigarette mouthpieces, *etc.*, comprise the larger part of the remaining 40%. The finer kinds of foreign paper are not made by Japanese mills,—these being all imported from abroad.

(I) *Matches*. It is only within recent years that the Japanese have learned to make safety matches. But besides supplying home demands, Japanese matches have already found a large market in China, Hongkong, British India, Straits Settlements, Dutch Indies, *etc.* The matches are largely made in factories in the neighbourhood of Kōbe, though there are factories in Tōkyō, Ōsaka, Okayama, *etc.* For making splints, *hakuyōju*, a kind of poplar from Hokkai-dō, is used. The following are the figures for 1912: number of factories, 189; operatives, 16,379, of whom $\frac{3}{4}$ are women; total output, 52,845,000 gross, valued at ¥ 14,147,000.

(J) *Hides and Skins*. No statistics are available concerning the skins of bears, otters, foxes, badgers, *ten* (Japanese sable), wild boars, deer, *etc.*, which are annually killed in different parts of Japan. It is known, however, that in 1901 there were obtained in the sea around Hokkai-dō and the Kurile Islands 13,100 seal skins. The following are the figures for the hides of butchered beasts: Cow hides, 394,433, valued at ¥ 5,128,000; horse hides, 79,110,000, valued at ¥ 389,000; other hides, 113,710, valued at ¥ 165,000.

(K) *Oil manufacture*. The kinds of oil made in Japan comprise rape-seed oil (forming $\frac{2}{3}$ of the entire oil production of the country), sesame oil, *eno-abura*, cotton-seed oil, bean oil, *etc.* The majority of the manufacturers to be mentioned below make the manufacture of rape-seed oil their chief business, other kinds being made merely as subsidiary products. The figures for 1912 are as follows: oil manufacturers, 5,610; operatives engaged in the business, 10,419; output, 13,500 gallons, valued at ¥ 15,334,000; rape-seed oil cakes amounted to 70,769 tons, valued at ¥ 4,933,000. Ōsaka, Hyōgo, Kanagawa, Aichi, Mie, *etc.* are the centres of oil manufacture.

(L) *Camphor and Camphor Oil*. Camphor and camphor oil are obtained by distillation from chips of camphor-trees which grow in the S. parts of Japan. The crystals and oil first obtained are both crude, but on being carefully refined they produce the pure white camphor of the market and the camphor oils (which are of two kinds, white and red). The following figures show the condition of camphor-making in Japan Proper:—

		Distill- eries	Distill- ing Ovens	Opera- tives	Output	Value
					<i>kin</i>	<i>yen</i>
Crude	{ Camphor & Camphor oil	2,976	3,992	7,478	Camphor 976,938 Oil 1,687,015	1,032,000
Refined	{ Camphor & Camphor oil	6	206	978	2,086,739	2,043,000

Camphor is a government monopoly. The crude camphor and oil produced by private manufacturers are all purchased by the Monopoly Bureau, which entrusts the work of refining to certain specified refineries. A large part of the camphor produced is exported abroad.

(M) *Lacquer, Vegetable Wax, etc.* :—

	Manufacturers	Operatives	Output lb.	Value yen
Vegetable wax	1,602	3,585	25,733,000	3,720,000
Indigo	6,106	8,121	11,881,000	1,223,000
Lacquer	1,040	—	541,000	515,000
Peppermint	4,669	12,226	1,030,000	5,721,000

(N) *Chemicals and Soaps* :—

	Manufacturers	Operatives	Output lb.	Value yen
Chemicals	237	2,661	276,888,000	5,659,000
Soaps	211	1,539	—	5,406,000

(O) *Sake and Other Liquors*: The brewed liquor *sake* is either clear or turbid, the latter, known as *nigori-sake*, being drunk only by the lower classes. Distilled spirits are *shōchū* and alcohol. Besides these there are *mirin*, or sweet *sake*, and *shiro-sake*, or white *sake*, (a mixture of rice and *mirin*). The prevailing drink of the country is *sake* of the clear kind, commonly known as *sei-shu* (i.e. clear *sake*), or simply *sake*. The recent figures (1911) are as follows: manufactureres, 13,534; output—*sake* 168,579,000 gallons, spirits 9,688,000 gallons, *mirin* and *shiro-sake* 3,012,000 gallons; total 181,279,000 gallons. *Sake* is a brewed liquor made from rice, yeast, and water. Rice is first washed and soaked in water and afterwards steamed till it is well cooked. Yeast and water are now added, the former inducing saccharine fermentation. When brewed, the whole mass is squeezed, so that the liquid is separated from the lees. The liquid, kept well closed in a large vat, turns clear, the suspended matters settling down at the bottom. *Nigori-sake*, or turbid *sake*, is *sake* drunk without first being put through the squeezing process.

Sake is universally made, though the kind made in Noda and Itami in Hyōgo Prefecture is the most celebrated. Good *sake* is also made in Fukuoka, Hiroshima, Kyōto, Aichi, and Niigata Prefectures.

(P) *Shōyu, or Soy*, a thick, piquant sauce brewed from beans and wheat, with the addition of water and salt, is an indispensable relish for food. The figures for 1911 are as follows: soy manufacturers, 13,673; output, 94,080,000 gallons, valued at ¥65,856,000 (70 *sen* per gallon, which is the lowest rate).

Of soy-producing prefectures, Chiba heads the list, followed by Aichi, Hyōgo, Kagawa, Fukushima, Okayama, etc. It may be stated that as a rule the soy preferred in Ōsaka and Kyōto and neighbouring prefectures is more salty and plainer in taste than the soy used by the people of Tōkyo and surrounding regions, the latter preferring a heavier and less salty article.

(Q) *Sugar*. The sugar produced in Japan Proper is made from canes raised in the S.W. provinces, including Luchu Is. or Okinawa Prefecture. But the supply from home sources is hardly equal to the demand. The larger part of the sugar produced in Taiwan

comes in to supply the deficiency, aided by foreign sugar, which is imported in no small amount, as the following figures will show :—

Source	Quantity <i>kin</i>	Value <i>yen</i>
Japan Proper	104,123,812	—
Taiwan	251,610,809	28,193,068
Other Countries	227,117,000	16,020,705
Total	582,851,621	

There are 5 sugar refineries, whence 213,260,756 *kin* (valued at ¥44,804,433) of refined sugar are annually turned out. The raw sugar (231,083,842 *kin*) consumed at these refineries consists of the native product and the imported article from abroad.

(R) **Wheat Flour and Starch.** The annual output of wheat flour is rapidly increasing, the mills mostly using machinery of a simple kind, worked by a gas engine. The following figures are for 1912 :—

	Manufacturers	Raw material bushels <i>kin</i>	Output <i>kin</i>	Value <i>yen</i>
Wheat flour	11,820	13,998,000	464,660,000	32,694,000
Starch	62,948	311,617,000	28,328,000	2,117,000

Of the wheat consumed as raw material, 14% is imported from abroad.

Raw materials for making starch comprise potatoes (55%), sweet potatoes (38%), *etc.*

(S) **Kanten** is a gelatinous substance, resembling isinglass, made from a certain kind of sea-weed. The sea-weed, which contains a large quantity of gummy matter, is soaked in fresh water, then boiled till the gummy constituents are dissolved; the fluid substance thus obtained is first filtered and then exposed to the cold air till it solidifies; when dry, it is cut into various shapes and is then ready for the market. Kanten forms an important constituent of many kinds of sweetmeats and other comestibles. It is also much in demand for industrial purposes. Almost the entire output is exported. The figures for 1912 are as follows: manufacturers, 398; kettles for boiling, 741; operatives, 4,137; output, 2,157,000 *kin*, valued at ¥1,833,000. Kanten is largely manufactured in the mountainous regions near Kōbe, Ōsaka, and Kyōto, as well as in Nagano Prefecture.

(T) **Mats, Mattings, and Fancy Mattings.** The following are figures showing the output of these articles for 1912 :—

	Manufacturers	Operatives	Output (sheets)	Value <i>yen</i>
Mats (coverings for <i>tatami</i>)	111,769	169,327	10,861,584	5,903,000
Mattings	10,021	30,098	14,291,078 (rolls)	1,323,000
Fancy Matting	5,622	10,267	651,818	3,478,000
Total	127,412	218,692	—	10,704,000

Mats, or Omote, which cover the surface of *tatami* (thick padded mats covering the floor of a Japanese house) are made of rushes, called *i* in Japanese,—the rush stems being sewed together by hemp cords. There are several varieties, the best kind, known as *Bingo-omote*, coming from Hiroshima Prefecture, mediocre kinds, known as *Kyūkyū-omote*, from Okinawa Prefecture.

Tatami are made of rice straw, tightly fastened together to a thickness of 2 ins. and are 5 ft. 10 ins. long according to the Tōkyō style (6 ft. 4 ins. in Kyōto) and half as wide. After being faced with a covering of white matting, they are bound with a narrow border of hemp cloth along the two longer sides.

Mattings, or goza, are mats which are used separately, the only difference in the make between them and *omote* being that, whereas in the case of mats, or *omote*, the ends of the longer sides are left loose in order to be cut to suit the size of the *tatami*, mattings have the ends of the rush stems turned in and neatly finished off. These are sometimes spread on the matted floor for guests to sit on, or over the *futon* (mattresses) in summer; also farmers and pilgrims when climbing a mountain carry them in place of blankets.

Fancy Mattings with pretty patterns, known as *Hana-goza*, form a well-known article of export. These are made mostly in Okayama, Hiroshima, and Fukushima Prefectures. Before being exported, they are examined by the authorities in order to prevent inferior articles from going abroad. The export for 1912 amounted to ¥3,752,873, which, as compared with the export (valued at ¥334) in 1874, shows a 10,000-fold increase. America, Canada, Australia, and Great Britain are the chief customers for these goods.

(U) **Straw Braids** (*bakkan-sanada*) and **Chip Braids** (*kyōgi-sanada*). This is also an industry which has recently grown up owing to the demand from abroad. The making of these plaits or braids constitutes a subsidiary occupation for 111,419 households (383,116 women being engaged in the work) in Okayama and several other prefectures. Other figures for 1912 are as follows:—

	Output <i>tan</i>	Value in <i>yen</i>
Straw braids	24,617,901	5,325,693
Chip braids	20,223,939	2,671,042
Straw & Chip mixed	93,103	14,497
Total	50,934,943	8,011,232

Almost the entire output above detailed was exported, fetching altogether ¥9,525,000. Great Britain, America, Germany, France, Italy, and Belgium are the chief purchasers,—Great Britain importing a large amount of chip braids and America of straw braids.

Forestry Industry.

General Remarks. The Japanese Empire, being a mountainous country, is rich in forests, which, since the islands extend over almost thirty degrees of latitude from N. to S., contain a great variety of trees,—comprising not only trees of temperate climes, but those of a subtropical climate in Taiwan and sub-arctic climate in Karafuto. In Japan Proper alone there are some thirty kinds of good timber-trees, and over 200 varieties if we include all others which may be called subsidiary timber-trees. Moreover if we further include other kinds peculiar to Taiwan, Chōsen, and Karafuto, the total list will probably contain as many as 300 varieties. The kinds of trees which are regarded as best suited to the climate of Japan Proper are: (1) among the Needle-leaved kind,—*sugi* (*cryptomeria*), *hinoki* (obtuse ground-cypress), *aka-matsu* (red pine), *kuro-matsu* (black pine), *sawara* (pea-bearing ground cypress), *hiba* (hatchet-leaved arbovitae); (2) of the Broad-leaved kind,—*kunugi* (saw-shaped oak), *ko-nara* and *ō-nara* (i.e. 'small' and 'large' *nara*, or glandulic-bearing oak), *han-no-ki* (black alder), *keyaki* (pointed zelkova), *kusu*

(camphor-tree), *kashi* (pointed oak), *kuri* (chestnut), *kiri* (paulownia), *tsuge* (box-tree).

(A) In Japan Proper the area under forest amounts to 47,264,000 acres, being about one half of the entire area of the country. If to this be added the 5,447,000 acres of wild lands (*gen-ya*), which will hereafter be afforested, the total area of forests and wild lands will form 65% of the entire area.

Of the total forest lands, 9% belong to the Imperial Household, 38% to the state, 17% to public communities, 35% to private owners, 1% to temples. Classified according to the objects for which the forests are maintained, 5.4% belong to the class called the *Hoan-rin*, or 'safeguarding forests,' i.e. forests maintained not mainly for profit, but for the protection of the neighbourhood against floods, hurricanes, etc.; while 94.6% are utilization forests, that is maintained for timber and other forestry products.

The Japanese authorities have always taken an interest in the protection and preservation of forests and woodlands. As early as the 10th century, we read of the Emperor Ōjin first establishing a *yama-mori-be*, an office for the protection of forests. In 1880, edicts were issued for the afforestation of wild lands, and in 1886 a modern system of forest administration was introduced, which was further completed by the promulgation in 1897 of the present Forestry Law.

(B) *Afforestation.* In 1912, 362,000 acres of wild lands were planted with seedlings, numbering altogether 544,133,000, while the seeds sown amounted to 160 bushels; the expense incurred being ¥ 4,300,000. The kinds of trees thus planted were *hinoki* (*Chamaecyparis obtusa*, S. et Z.), *sugi* (*Cryptomeria japonica*, Don.) *matsu* (*Pinus* family), *rakuyō-shō* (*Larix leptolepis* Gord.), *kusu* (*Cinnamomum camphor.* Nces.), *kuri* (*Castanea vulgaris*, Var. *japonica* D.C.), *keyaki* (*Zelkova keyaki*, sieh.), (*Quercus serrata*, pl.) Of these *hinoki*, *cryptomeria*, and pines constituted the great majority, each forming 20 to 40% of the whole.

Nursery Beds. The Forestry Bureau of the Government maintains at different places throughout the country nursery beds, covering altogether an area of 2,160 acres, in which in 1912 were sown 2,905 bushels of seeds, from which were obtained 337,434 seedling trees.

(C) *Forestry Products.*

Timber, firewood, and bamboos were produced in 1912 in the following quantities:—

(a) Timber, 22,378,029 pieces (*shaku-jime*), valued at ¥ 44,431,279; (b) Firewood, 16,410,594 *tana*, valued at ¥ 30,462,368; (c) Bamboos, 5,920,509 *taba*, valued at ¥ 2,480,263.

1 piece (*shaku-jime*)=12 cub. ft.; 1 *tana*=5 *shaku-jime*; and 1 *taba* is one bundle of bamboos.

Timber comprised the following trees,—pine (36%), *cryptomeria* (30%), *momii*, or strong white fir, (7%), *hinoki*, or *chamaecyparis obtusa*, (5%), *toga* (6%), *kuri*, or chestnut, (3%), other kinds (13%).

(b) Firewood comprised the following,—pine (21%), *kuri*, or chestnut, (2%), *kashi* (5%), *cryptomeria* (2%), and other kinds (65%).

(c) Bamboos were of the following kinds,—*ku-chiku* (75%), *tan-chiku* (7%), *kōnan-chiku* (5%), and other varieties (13%).

Subsidiary Products of the Forests were as follows :

	yen		yen
Spars and other smaller timber	47,990,000	Sen-no-ki	1,321,000
Charcoal	21,792,000	Cryptomeria bark	1,098,000
Planks	22,039,000	Stones excavated from forest lands	5,810,000
Seedlings	4,744,000	Other miscellaneous products	9,810,000
Wood for clogs	2,940,000		
Railway sleepers	1,773,000		
Material for making boxes	1,009,000		
Mushrooms	1,563,000	Total	122,187,000

Mining Industry.

Japan is rich in minerals, more especially in coal and copper. Since the opening of rich coal-fields in Kyūshū and Hokkai-dō, the mining industry of the country in general has received a great impetus. Gold, silver, copper, and iron mines are found mostly in the middle and N.E. portions of the Main Island; in Shikoku is the well-known copper-mine of Besshi. In Niigata Prefecture there are a large number of oil wells.

Alluvial Working Lots, for gold dust, iron-sands, and tin, number 575, of which 182 lots are actually being worked.

Mining Products for 1912 :

Mineral	Output	Value (yen)
Gold	13,800 lb.	6,799,000
Silver	400,848 "	5,896,000
Copper	61,927 tons.	40,252,000
Lead	3,704 "	531,000
Zinc	35,344 "	1,068,000
Iron	65,508 "	3,070,000
Coal	19,639,755 French tons.	61,413,000
Petroleum	58,331,600 gallons.	8,377,000
Sulphur	54,121 tons.	1,373,000
Other minerals	—	1,461,000
Total		130,241,000

This includes tin, antimony, mercury, iron pyrites, chrome iron ore, manganese ore, tungsten ore, molybdenite, phosphate ore, graphite, asphalt, etc.

Of the mineral products of this country, copper and coal find a large market abroad: 60 % of the output of the former and 3,500,000 tons of the latter being annually exported. Antimony, manganese, and sulphur being also sent abroad, the total mineral export of the country is estimated at over ¥47,000,000.

Fishery and Allied Industries.

As may be imagined from the great length of Japan's coastline, fishing is a flourishing industry. The fishery population is organized into local associations, for which separate fishing boundaries are assigned. Professional fishermen are required to have a license. For deep-sea fishery the Government gives a subsidy,—vessels engaged in fishing for whales, sharks, tunny, and bonito going far out into the Pacific, as well as to seas off the Russian Maritime Province and Kwantung Peninsula.

According to returns for 1912, there are altogether 419,200 fishing boats, of which 418,400 are of Japanese style and 800 of foreign style. The majority of the Japanese style boats (about 60 %) are 18 ft. or under in length and the rest (40 %) about 30 ft. Of the foreign style boats, 80 % are sailing vessels (about half of them with motor engines) and the rest steamers. The fishing population numbers 529,700 families, while the men actually engaged in fishing are about 1,741,000 (nearly half of them merely as a subsidiary occupation). The vessels engaged in deep-sea fishery comprise 490 foreign style vessels, (370 sailing vessels and 120 steamers) and 6,000 Japanese style vessels, there being 47,112 men in all connected with them.

The chief fish caught include herring, sardines, anchovy, bonito, mackerel, horse-mackerel tunny, yellow tail, cod, *tai* (pagrus), *karei* (flat fish), *sawara* (cybium), *samma* (skipper), salmon, grey mullet, *ayu* (plecoglossus), *unagi* (eel), etc.; the total catch in 1912 valued at ¥69,731,000. Shell-fish (including sea-ear, oysters, clams, etc.) have an output with a value of ¥3,323,000. Other Marine Products, including cuttle-fish, squid, *tako* (octopus), prawns, shrimps, lobsters, whales, corals, and different varieties of sea-weeds, have an annual value of ¥15,677,000,—the total value of marine products being ¥88,731,000 per annum. Dried, salted, and other manufactured products, comprising dried bonito, tunny, cuttle-fish, cod, and sardines, as well as laver, various fish manures, fish oil, etc., have a total value of ¥49,253,000.

Salt Manufacture. Practically all the salt produced in Japan is made from sea water, rock salt and salt obtained from saline wells constituting but an infinitesimal part of the whole product. The well-known 'ten salt-producing provinces' all face the Inland Sea, eight provinces being on the Main Island and the other two on the Island of Shikoku. Salt is a Government monopoly. The Monopoly Bureau buys all the salt manufactured in the country and sells it to wholesale dealers at a fixed price. The following figures are for 1912: Salt manufacturers, 11,441; operatives, 57,551; salt-fields actually worked, 14,884 acres; boiling-kettles, 7,338; output, 6,151,460 tons.

III. Trade.

Although at one time Japan became notorious as a 'Hermit Nation,' as a matter of fact her people have always shown themselves quite enterprising as mariners and traders. As early as the 7th century her trading ships were seen traversing the high seas bound for South China ports, or returning homeward laden with silk and other works of art and luxury. The country was first opened to trade with Europe in the middle of the 16th century, but in 1638 it was closed against foreign commerce, except at Nagasaki where Dutch and Chinese were allowed to come under rigorous limitations. The country has been open to trade with the outside world since 1854.

(A) **Foreign Trade.** According to the returns for 1912, Japan's annual foreign trade amounts to ¥1,192,358,000 (export, ¥548,365,000, and import, ¥643,993,000). Compared with the foreign trade in 1868 (the year of the Restoration), when it amounted to only

¥ 26,246,000, we see there has been a forty-fold increase in 44 years.

Commerce by countries :—

	yen		yen
British Empire		Hawaii	5,251,000
British India	158,390,000	Total	311,788,000
Great Britain	145,937,000		(26 %)
Hongkong	29,594,000	Germany	74,564,000
Australia	21,421,000		(6.3 %)
Straits Settlements	13,612,000	France	49,293,000
Canada	5,473,000	French Indo-China	10,993,000
Total	374,429,000		60,286,000
	(31.4 %)	Total	(5 %)
China Proper	169,631,000	Belgium	12,168,000
Kwantung Province	53,252,000		(1 %)
Total	222,883,000	Other European Countries	16,444,000
	(18.7 %)		(1.4 %)
Italy	19,215,000	S. American Republics,	
U.S. of America	295,725,000	Africa, etc.	100,581,000
Philippine Is.	10,812,000		

Articles of foreign commerce: *Exports*,—raw silk and manufactured silk goods, cotton yarn and cotton shirtings, copper, coal, tea, matches, straw and chip-brails, mattings, rice, earthenware, marine products; *Imports*,—raw cotton wool, woollen yarn and woollen cloth, bean-cakes and soja beans, sugar, rice, petroleum, bar iron, machinery, and chemicals. Classified according to raw materials, semi-manufactured, and manufactured articles, the figures stand as follows:—

	Food (raw)	Food (manufactured)	Raw materials	Semi- manufactured	Manufactured articles
Export	4.2 %	6.2 %	8.4 %	50.3 %	29.6 %
Import	8 %	3.6 %	48.4 %	19.8 %	19.6 %

It will be noted from the above figures that, while semi-manufactured and manufactured articles comprise nearly 80 % of the export, the larger part of the import is made up of 48.4 % of raw materials and of nearly 20 % of semi-manufactured articles.

Treaty Ports. All foreign trade takes place at the 35 treaty ports, of which Yokohama, Kōbe, Ōsaka, Nagasaki, Niigata, and Hakodate are the most important, being the earliest thrown open to foreign commerce. The other 28 ports, of which Shimizu, Take-toyo, Nagoya, Yokkaichi, Itozaki, Moji, Wakamatsu, Karatsu, Miike, Tsuruga, Otaru, and Mororan are the more important, were opened in 1899. The trade of these newer ports consists mainly of certain articles (largely export), *viz.* coal from Wakamatsu, Miike, and Mororan, tea from Shimizu, *etc.* The greater bulk both of imports and exports passes through the older ports, particularly Yokohama and Kōbe. From Yokohama are exported raw silk, *habutae*, and tea, while silk goods, cotton yarn and shirtings, matches, mattings, and straw-brails are sent abroad from Kōbe.

(B) *Home Trade.* In home trade Ōsaka and Tōkyo are the two great centres, the former for S.W. Japan and the latter for N.E. Japan; these supply the cities and towns in their respective spheres of influence with merchandise, in exchange for merchandise brought

in; except in the case of special articles in which any two places deal directly with each other. Articles for export are generally sent direct to Yokohama or Kōbe from the places where they are produced. Fairs. There are periodical fairs for cattle and woven goods.

Kinds of Trade Transactions. As in other countries, the trade transactions of Japan consist of wholesale and retail dealings, besides a transaction called *naka-tsugi*, which is a kind of commission agency,—buying and selling articles on a large scale for other people. Rice, shares and bonds, lumber, fish and vegetables, certain marine products, and manures are transacted largely on the *naka-tsugi* system. Wholesale and *naka-tsugi* dealings are completed by the payment of money either after 15 days or 1 month according to stipulation. In retail shops articles must be paid for on the spot, where prices are generally fixed. Only in secondhand clothes shops, smaller curio shops, and fête-day street-stalls are fictitious prices asked.

Bazaars and Department Stores are found in all the large cities, where all sorts of articles are exhibited for sale.

(C) *Exchange Houses.* In all large cities there are rice and stock exchanges, and in some there are raw silk exchanges or cotton yarn exchanges; in these places time bargains are transacted. These exchanges number altogether 48 and are mostly owned by joint stock companies, with the paid-up capital of ¥28,220,000 and a reserve fund of ¥1,876,000; connected with these houses are 1,219 middlemen, who have made deposits of security money amounting to ¥5,880,000. Amounts of transactions for 1912:—

Rice and other grains	...	...	...	...	...	114,882,750	<i>koku</i>
Government bonds (face value)	...	...	...	...	...	12,551,055	<i>yen</i>
Shares of companies	...	...	...	...	...	1,198,662,000	„
Raw silk	...	...	...	...	...	4,414,450	„
Cotton yarn	...	...	...	...	...	178,639,500	„

The minimum quantity for time bargains in rice and other cereals is 10 *koku* (50 bushels). The time limit is one, two, or three months, payment being made on the last day of the month fixed. For prices of rice, see P. CXXXIX.

(D) *Industrial Associations.* Various kinds of associations among men conducting similar businesses had always existed in this country. But it was only in 1900 that the various industrial associations came to be recognized as a corporate juridical person. The figures for 1912 are as follows:

Credit Associations	...	...	2,526	Productive Associations	...	114
Selling	„	...	224	Associations combining 2 or	...	
Purchasing	„	...	787	3 of the above kinds	...	4,963

(E) *Chambers of Commerce.* In all large cities there are Chambers of Commerce, the number at present being 60. The Chambers of Commerce of Tōkyō, Ōsaka, Kyōto, Yokohama, etc. are regarded as particularly influential. These Chambers have connected with them altogether 52,387 business men of the country as members. The members of each association elect representatives to sit in the chamber assembly. There are also special members of

the assembly, who have been chosen for their expert knowledge or distinguished career in business.

(F) *Companies and Firms.* The following figures for 1912 give the kinds and number of companies and their paid-up capitals:

	No. of Cos.	Paid-up Capital in <i>yen</i> .
Joint Stock Companies	5,827	1,482,657,000 (84.4 %)
Limited Partnerships	5,439	114,525,000 (6.5 %)
Unlimited Partnerships	2,613	159,428,000 (9.1 %)

Classified according to the kind of business, the figures are as follows:—

	Companies	Capital in <i>yen</i> .
Agriculture	475	26,335,000 (1.5 %)
Manufacture	4,403	677,794,000 (38.6 %)
Commerce	8,004	864,440,000 (49.2 %)
Transportation	1,000	188,041,000 (10.7 %)

Of the 13,887 companies, there are 279 which have capitals of upwards of 1 million *yen*, amounting altogether to 1,078 million *yen* or 61.5 % of the total paid-up capital.

It may further be mentioned that there are 46 Insurance Companies with a total paid-up capital of ¥17,603,750 and 3,059 Banking Corporations with an aggregate paid-up capital of ¥570,426,736.

Banking business is indeed making rapid strides. Compared with the figures for 1899, those for 1912 show that the banks' total paid-up capitals have increased two-fold, and their reserve funds four-fold (*i.e.* to over ¥200,000,000). The special kinds of banks which are directly controlled by the Government are the Nippon Ginkō (Bank of Japan), Yokohama Specie Bank, Japan Hypothec Bank, Industrial Bank of Japan, Chōsen Ginkō, Hokkaidō Ginkō, Taiwan Ginkō, and Prefectural Agricultural Banks (46 in number); the remainder comprise general banks and savings banks, some combining general banking business with that of savings. The gross receipts of all these banks for 1912 amounted to 98,807 million *yen* (disbursements about the same), which represents ¥12,831 for ¥100 of capital, while the total net profit amounted to 20.43% of the capital.

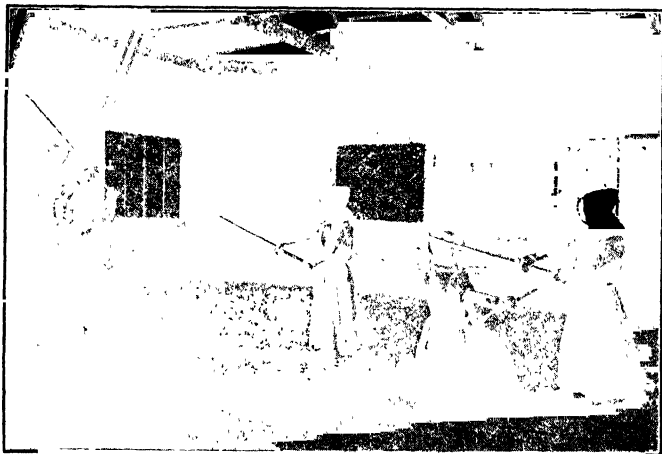
Clearing-Houses. There are clearing-houses in Tōkyō, Ōsaka, Kyōto, Yokohama, Kōbe, Nagoya, Hiroshima, Moji, Shimonoseki, Kanazawa, *etc.*, where the bills exchanged in 1912 numbered 9,993,294, valued at 9,713 million *yen*. Of these, the shares of Tōkyō and Ōsaka amounted to from 30 to 40% and those of Yokohama and Kōbe to about 10% each.



Chapter XII. Bu-jutsu, or Military Arts.

(1) *Ken-jutsu* (also called *Gekken*), or the Art of Handling a Sword, corresponds to the European fencing and is an art as old as Japanese history. We read in our oldest record of Toyoki-irihiko-no-Mikoto, a son of Emperor Sujin-Tennō (10th in succession from Jimmu-Tennō) practising the art of handling the sword and spear, and later of Prince Ōtsu, a son of Temmu-Tennō, being an excellent fencer. But it was with the rise of the military class in the 12th century that this art commenced to make a rapid development. Simultaneously the art of sword-making made characteristic progress. Every samurai looked upon his sword as an embodiment of his spirit.

During the Kamakura Period, Buddhism, in the form of *Zen* discipline, acquired a strong hold over the minds of the warrior class and exercised a powerful influence in the development of the art of fencing. Believers in the *Zen* discipline aim at reaching a knowledge of the truth of Buddhism by mystic contemplation and mental exercises and attach little value to the studying of scriptures or repeating of formulas. These truths would free the mind from the thralldom of human entanglement, of life and death, leaving one unbiased and in perfect freedom to act in emergencies in the quickest and most skilful manner. Among the many fencing-masters of great skill, particular mention may be made of Tsukawara Bokuden, Yagyū Muneyoshi, Miyamoto Musashi, Yoshioka Ichimisaï. With the introduction of modern military methods, fencing for a time was almost forgotten; but of late it has been revived as an interesting kind of gymnastic exercise and as an aid to mental discipline, particularly among military officers and students in schools.



A FENCING MATCH.

Practice in Ken-jutsu. In practising ken-jutsu, each contestant wears a face-guard, made of iron bars, a plastron for the trunk, and gauntlets to protect the arms and hands. Instead of real swords, bamboo swords are used. In making a slash one aims at the face, side-brow, trunk, or arms, and in making a thrust, at the throat of one's antagonist. When either contestant is hit in any one of these places, he is regarded as beaten. The match consists of three contests, the one who wins twice being considered the victor. It is, however, not the mere skill in hitting the antagonist that is most prized, but the coolness, presence of mind, and an attitude of body presenting no opening for attack, which are the marks of an accomplished fencer.

In feudal days a skilful fencer often went on long tours, called *musha-shugyō*, seeking a match with famous masters of fencing in different places, in order to test his own skill, and if beaten he would there and then become the disciple of that master. Fencing matches were often held in the presence of a daimyo and his officials,—a kind of tournament, in fact. Such contests take place nowa-days at the annual meeting of the *Butoku-kwai*, or the 'Association for Preserving Martial Arts,' and at a meeting of fencing champions of different schools. Those who desire to become accomplished often go through a special course of practice during a hot season or in the coldest period of the year, in order to accustom their body to special hardships.

(2) *Jū-jutsu* (or *jūdō*), also known as *yawara*, is a kind of wrestling, a method of unarmed combat peculiar to Japan,—of late having become well known throughout the world. While ken-jutsu is not of much practical value now, when men generally go about unarmed, jū-jutsu will be found a useful mode of self-defence for women as well as men. This art was originally introduced in the middle of the 17th century by a naturalized Chinese, named Chin Gempin, under whose instruction there arose three masters of jū-jutsu, viz. Fukuno, Miura, and Isogai. These were succeeded by others, till under a succession of able masters there arose numerous schools, finally reaching as many as 15, showing the great advance made in the art under Japanese masters. It finally came to be considered the parent of all other military arts. But for a time after the Restoration of 1868, jū-jutsu became neglected and almost forgotten. It was chiefly through the efforts of Mr. Kanō Jigorō, Principal of the Tōkyō Higher Normal School, that this most important Japanese military art was revived. Mr. Kanō has selected all the characteristic methods of the different schools and founded the modern school of jū-jutsu.

The secret of jū-jutsu consists in utilizing the strength of an antagonist to one's own advantage, so that a weak man may be a victor in a contest with a strong man; that is to say, the antagonist's strength may be so turned in its course as to be harmless to oneself, or so influenced as to prove harmful to the antagonist himself. The aim of jū-jutsu is self-defence, but in order to defend one-

self it is necessary to overpower one's antagonist. To overpower an antagonist there are three methods, *viz.* to hurl him down (*nage-waza*), to hold him down on the ground so that he cannot move (*katame-waza*), and to strike or push with the fist or to kick with the foot at a vulnerable spot so as to bring the antagonist down (*ate-waza*).



A WRESTLING MATCH.

In order to attain skill in jū-jutsu, mental discipline forms an essential qualification. One must be self-composed, self-reliant, and above all alert, so as to utilize either the strength or the mistakes of one's antagonist.

Method of Resuscitation. There are various methods employed in order to restore to life a man who, when overpowered, has ceased to breathe. One of these methods consists in embracing the inert man from the front, so that one's two hands may clasp at his back, at the same time pressing on the lower abdomen with one's knees, while filling his lungs with one's breath direct through his mouth or nostrils. It is a kind of artificial respiration. By experience it has been learned also that the best way to stop bleeding is to bind the spot tightly with cloth and press hard on the artery whence the blood has been flowing out.

(3) *Sō-jutsu*, or the art of handling a spear, has made a great advance since the middle of the Ashikaga Period. There arose various schools of *sō-jutsu*, of which the Hōzōin School became one of the most famous.

The founder of the school was the abbot of *Hōzōin*, Nara, by

name In-ei (died 1607), who had studied fencing with Kamizumi Nobutsuna and the method of wielding a spear with Daizen-no-tayū Mori-tada,—In-ei afterwards discovering and developing a method of his own.

In practising the art of handling spears, the combatants wear protective armour, as is the case in fencing, and for a spear they use a long, smooth pole of oak, about 10 ft. in length, tapering at one end, which is covered with a leather knob. The parts of the body specially aimed at are the throat and abdomen, and when one deals an antagonist a good blow, one instantly pulls back the spear, crying either 'Omen' (your face), or 'Odō' (your body), as the case may be.

(4) *Kyū-jutsu*, or archery, has been developed into an art.. Under the Ashikaga Shōguns, archery ceased to be much practised, but in the latter part of the 15th century there took place a great revival of the art. This revival was due to Heki Masatsugu of Yamato, who was so skilful in shooting that it was said he never missed a mark. From that time all through the Tokugawa Period archery was universally practised, notwithstanding the introduction of firearms. Those who wanted to acquire fame practised shooting from one end of the *Sanjū-sangen-dō*, Kyōto, at a target placed at the other end. This temple is 396 ft. long, and the fame of a master-archer was proportionate to his success at this long-distance target practice. Later another Sanju-sangen-dō temple was put up in *Fukagawa*, Yedo, to which archers resorted for a similar practice. It must be said, however, that in the later years of the Tokugawa Period bows and arrows lost much of their value as implements of actual warfare, owing to the widespread use of firearms. The practice was kept up largely as a graceful military art.

(5) *Ba-jutsu*, or horsemanship, was also a military art. Some of the schools on the method of horsemanship in later days traced their origin to the Ōsubo method, which prevailed in the times of Shōguns Yoshimitsu and Yoshimochi of the Ashikaga Dynasty. Sasaki-ryū, Ueda-ryū, and Araki-ryū were well-known names of schools in the later Tokugawa Period.

(6) *Hō-jutsu*, or gunnery. Firearms were first introduced in 1543 by some Portuguese, who settled for a time in the islands of Tanaka-shima, off the coast of Kagoshima, and taught the use of the arquebus. In 1551, the Portuguese traders who visited Daimyo Ōtomo at Ōita made him a present of a cannon. The Japanese, who immediately saw the value of these firearms, began to make them,—their use spreading quite widely throughout the country. But very little improvement was noticeable in their construction, till the 2nd quarter of the 19th century, when Takashima Shūhan of Nagasaki imported guns and ordnance at his own private expense from Holland and studied the method of using them. A famous disciple of Takashima, Egawa Tarōzaemon, Governor of Izu, labouring under the greatest difficulty, fashioned modern ordnance by order of the Shogunate Government in 1853, the year of the coming of Commodore Perry. (See under Nirayama, Izu, P. 167, Vol. III).

Chapter XIII. Wrestling.

Sumō, or wrestling, may be considered as a characteristic sport of Japan, being very popular among all classes of the people. It is also a very ancient pastime, for annalists say that the first bout on record took place as early as 23 B.C., when the Emperor of the time witnessed the contest between Nomi-no-Sukune of Izumo and Taema-no-Kehaya of Yamato. The former kicked his antagonist to death and received as a prize the latter's estate. Hence it is that Sukune is honoured to this day by wrestlers as the founder of the sport.

Wrestling appears to have been one of the regular functions at the Imperial Court, and in July every year strong men skilled in the art were summoned to Kyōto from all parts of the country and made to contest for a prize. The two families of Shiga and Yoshida, the latter represented even to this day by a descendant, performed the office of umpires.

The manly sport received even greater encouragement and protection from the warrior classes, so that during the ascendancy of the military caste, it was in high favour among the gentry, especially during the period of the Tokugawa Shoguns. Once Iyeyasu honoured an exhibition of the sport with his presence, and this example was followed by his successors, so that wrestling bouts in the presence of the Shogun came to constitute an important social function among the privileged class at Yedo.

The practice of opening charity wrestling-rings for the purpose of collecting funds for erecting temples prevailed extensively between the 14th and 16th centuries, and this, called *Kwanjin-zumō*, in time degenerated into a regular profit-making undertaking.

The first professional match licensed by the government was that given in Yedo in 1630, and this was followed by a similar enterprise at Kyōto in 1645 and at Ōsaka in 1692. Professional *Kwanjin-zumō* matches were arranged in quick succession at several places, mostly in the premises of Shintō or Buddhist temples. In 1781 the open court in the Ekō-in temple in Yedo was fixed as a regular arena for a certain season, while in other seasons the matches were held at one temple ground or another. At the beginning of the 19th century the Ekō-in was honoured as the regular site of rings for the two grand contests in spring and winter.

Wrestlers were pets of daimyos in those days, and the latter vied with one another in keeping champion wrestlers who would do credit to the daimiates. After the temporary decline which, during the early years of the Meiji Era, wrestlers suffered together with many other professionals, who had hitherto depended upon the patronage of feudal princes for their maintenance, the sport gradually began to revive about 1883, and the matches given two years later in the presence of the Emperor at the Shiba Detached Palace in Tōkyo must have proved a powerful stimulus to the encouragement

of the pastime. To the ring in Kyōto, however, the social revolution of Meiji was a death-blow, and it has never been revived in that city. At present there are only two great groups of professional wrestlers in Japan, that is the Tōkyō wrestlers and the Ōsaka wrestlers. The latter, however, have seldom risen to the high level attained by the former.

Organization, List, Ring, etc. Wrestlers are broadly graded as to their position into two groups, i.e. the *Maku-no-uchi*, or 'Within the Curtain' and the *Maku-shita*, or 'Outside the Curtain.' Wrestlers of the *Maku-no-uchi* class rank higher than those of the other group and consist of the three champion wrestlers called *San-yaku*, or the 'three Services,' i.e. *Ōzeki*, *Sekiwaki*, *Komusubi*, mentioned in order of precedence. The *Ōzeki* champion of distinguished talent is promoted to *Yokozuna*, the 'champion of champions,'—the highest position attainable by performers in the arena. The *Yokozuna* alone is entitled to wear round his waist the coveted straw festoon. The privilege of granting the title is reserved to the family of Yoshida. At present there are three *Yokozuna*, namely, *Hitachiyama*, *Umegatani*, and *Tachiyama*.

Some twenty wrestlers of *Maegashira* grade come after the *San-yaku*, and finally there is the collective body of junior wrestlers known as *Maku-shita*. In that way, according to the time-honoured tradition, the lists of the opposing sides or 'camps' are composed preparatory to a contest. Sometimes there are extra *Ōzeki* or *Komusubi*, as the case may be. Wrestlers are promoted or degraded according to the scores in each successive grand match, so that an interchange of position between the *San-yaku* champions and *Maku-no-uchi* wrestlers is quite common.

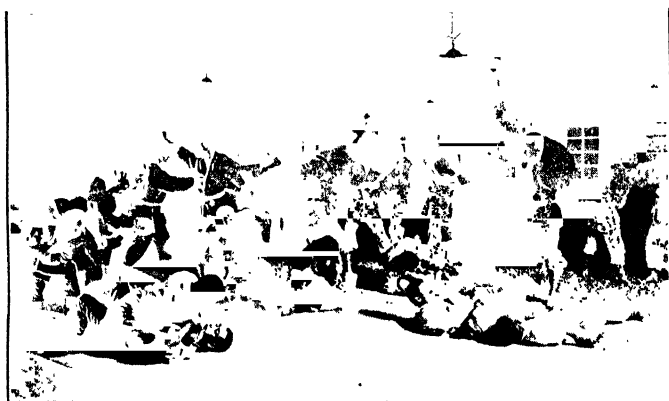
According to the old custom the exhibition runs for ten days, both in the January and May matches, but before the construction of the Kokugi-kwān, a permanent hall completed in 1909 at Ekō-in, inclement weather used to prolong the period to undue length, for the contests were then conducted in the open. The Kokugi-kwan is an iron-ribbed, wooden amphitheatre, covering 1 acre and capable of seating 13,000 spectators.

The issue between any two opponents is decided by one encounter, but, as they seldom fall to at once, a match often occupies 15 or 20 minutes. The dodges and tricks used in the ring number some two hundred, based on the four fundamental tricks, *i.e.* throws, lifts, twists, and throws over the back, each twelve in number. The result is determined by professional umpires, and, when a dispute occurs about the umpire's decision, the matter is referred to the four 'seniors' who sit by the four pillars rising from the ring. These seniors are retired wrestlers.

The ring is sanded and raised somewhat above the level of the pit; it consists of two circles, each formed by sixteen rice-bales arranged in a circle. The inner circle constitutes the real stage of contest. In each circle two bales on opposite sides are removed, to mark the position of entry to the arena, though this removal is now

dispensed with as regards the outer circle, which, in fact is now no longer circular, but square.

It is explained by experts that the inner circle is intended to represent the heavens, the twelve bales remaining around it standing for the twelve zodiacal signs, while the twelve bales in the outer square designate the twelve months. Four poles are planted, one on each side of the arena, and upon them is stretched a curtain having a symbolical meaning. A pail of water containing a ladle is placed at the E. and one at the W. side of the square. The water is intended for the use of the contestants, who, on entering the arena, first wash their hands and then rinse their mouths with it. Whenever either or both of a pair make a false start, they invariably retreat to their water pails and repeat the tedious formality of rinsing. When the contests are prolonged and the wrestlers are 'watered,' i.e. water is given by the umpire or his associates to freshen them up, the E. wrestler gets the water from the W. pail, and *vice versa*.



PRACTISING JŪ-JUTSU.

During an interval in the matches, a spectacular show called *dohyō-iri*, or the 'Ring-entry,' is given by wrestlers of both the E. and W. camps. A champion of *Yokozuna* rank undertakes it alone. Whether performed alone or in company, the *dohyō-iri* consists of a clapping of hands and stamping of feet, each three times, the action being invested with a certain symbolical meaning. Beautiful aprons made of costly fabrics are worn by the wrestlers on the occasion of *dohyō-iri*. On the last day of the 10 days' match, the three champion wrestlers of the victorious side (that which has scored the larger number of points) are awarded prizes by the umpire, the prizes consisting of a bow for the Ōzeki, a bow-string for the Seki-waki, and a fan for the Komusubi in accordance with certain historical precedents.

The Wrestlers' Association. Tōkyo wrestlers are under the control of the Wrestlers' Association, composed of 88 retired veterans of the ring and some champion wrestlers and umpires, and these alone are entitled to maintain training-halls for young aspirants. The Association undertakes the two grand exhibitions in January and May on its own account. The itinerant tours in the country, undertaken by several parties of wrestlers, are, however, independent of the Association. They are a good source of income to the wrestlers, whose regular salaries from the Association are a mere pittance, less than ¥ 30 a year for first-rate wrestlers. It is on account of the share which the higher-grade wrestlers are allowed in the profits of the Association, and especially of the gifts they receive from their patrons, that they are able to maintain themselves and their disciples.

The champion wrestlers of Tōkyo to-day are mentioned below :—

East Camp.	West Camp.
Hitachiyama (<i>Yokozuna</i>)	Tachiyama (<i>Yokozuna</i>)
Nishinoumi (<i>Ōzeki</i>)	Umegatani (<i>Yokozuna</i>)
Asashiwo (<i>Sekiwaki</i>)	Ōtori (<i>Ōzeki</i>)
Kohitachi (<i>Komusubi</i>)	Isegahama (<i>Ōzeki</i>)
	Orochigata (<i>Sekiwaki</i>)
	Tamateyama (<i>Komusubi</i>)

Chapter XIV. Hunting and Fishing.

I. Game Hunting.

(A) Japan is not without several kinds of wild animals which make interesting hunting, *viz.* wild boar (*shishi*), deer (*shika*), hare (*usagi*), *etc.* In Japan Proper, bears (*kuma*), are almost extinct, and grizzly bears in Hokkai-dō are also decreasing in number.

Wild boars are still plentiful in Satsuma, Hyūga, and Ōsumi Provinces in Kyūshū, in the deep forests of Tamba and Tango Provinces (not far from Kyōto), in Awa Province (Shikoku), and in parts of Ise and Izu Provinces. Deer are most plentiful in Ise and Noto Provinces. Hares flourish all over Japan. In the neighbourhood of Tōkyo they may be found all along the Tama-gawa and in the regions about Ōtsuki and Enkyō on the Central Line. The fur of the hares of Echigo, where snow falls deep, changes in winter into a snowy white colour. The most common mode of catching hares in this country consists in stretching near the ground a series of long narrow nets and driving hares into them from all directions by a crescent-line of beaters, who slowly close in upon and approach those nets. At most places the nets and beaters may be hired (each beater charging ¥ 0.80 to ¥ 1.50 per day). It should be remembered that in hunting wild boars and deer in this country, except at special preserves, foreign hunting dogs unless specially trained cannot be used, as the mountains where the above game are to be found are too

often exceedingly rugged and thickly overgrown with thorns and brambles, so that foreign dogs which are inexperienced in hunting in such places easily get hurt and become disabled.

(B) There are also several kinds of wild-fowl. The Japanese pheasant is a kind of green pheasant and, as a rule, small. These are met with in great abundance all over the country. In the neighbourhood of Tōkyō, pheasant-shooting may be had at *Nikkō* and at Ōtsuki and Enkyō on the Central Line. In all the provinces bordering on the Japan Sea, pheasants are especially plentiful, as in those places fewer men go shooting than in the vicinity of Tōkyō. Those of Noto Peninsula are large, weighing as much as 3 lb., while those near Tōkyō weigh only 2 lb.

Snipe (*shigi*) are most numerous at Imba-numa, near Tōkyō, and at Miyagi-no plains, near Sendai. Woodcock (*yamashigi*) may be hunted in Mikawa Province, in Saitama, Chiba, and Gunma Prefectures, in Ibaraki and Kanagawa Prefectures. These have their special hiding places; skilled guides are therefore indispensable for hunting woodcock.

Moor-hens (*ban*) have of late greatly decreased in the neighbourhood of Tōkyō; they are now only to be met with in the Imperial preserves along the Yedo-gawa. At the marshes of *Katayamatsu*, near Iburi-bashi, in Kaga Province, they are found in large numbers. There it is said that two or three dozen may be bagged in one day.

Wild-ducks (*kamo*) are found all over Japan, but shooting them, except in preserves, is not very interesting. There is a method of trapping them, however, which the Japanese find quite enjoyable. This consists in creating a large preserve-pond of from one to several acres (surrounding it with a thick growth of trees and bamboos), and digging several long narrow ditches leading from the pond. Wild ducks are then enticed into one of these ditches by decoy birds (tamed ducks carefully trained for the purpose) and a plentiful supply of grain; they are then caught by a kind of scoop net, having a long handle, as they try to fly out of the ditch. The Imperial Household owns several of these preserves in neighbourhood of Tōkyō—at Niihama, Koshigaya, and Shinjuku. There are others owned by private persons, e.g. one owned by Hamano Ichirō at Shinjuku. Usually there are more than 1,000 ducks in a preserve, and it is no uncommon thing for from 80 to 130 birds to be caught in one day. Occasionally foreign representatives and their families, as well as their staff, are invited by the Imperial Household to a wild-duck hunt at the Imperial preserves.

It is well known that Chōsen is very rich in game, though not so much so as several years ago. The tigers and leopards of Chōsen are particularly noted for the beauty of their skins. Among birds, wild turkeys used to offer a great attraction; but of late these, as well as *Tanchō-no-Tsuru* (Japanese cranes), have been placed on the list of protected birds. However, deer, *norō* (a kind of antelope), and pheasants (Chinese species) are everywhere plentiful. More parti-

cularly in the neighbourhood of Suigen on the Fusan-Keijō Line, in Chōkō and vicinity in south Zenra Province, in Shin-maku and vicinity on the Keijō-Gishū Line, and all along the Keijō-Genzan Line, pheasants are most abundant. It is not at all impossible at any of those places to bag several score in one day. Hares, snipe, wild-ducks, and geese are also plentiful.

The Japanese Game-Law.

(1) The Japanese Game-Law recognizes two classes of hunting,—Class A., using means other than shooting with guns, and Class B. using guns. While minors may engage in hunting that comes under Class A., only those who are of age may engage in hunting under Class B.

(2) **License.** In either case, those intending to engage in hunting must obtain a Government license; fee,—¥ 30, ¥ 15, or ¥ 4, *per* one hunting season, (graduated according to the amount of tax paid by the applicants).

(3) **Hunting Season.**—from 15th October to 15th April next following. The close seasons are slightly different in Hokkai-dō, Chōsen, and Taiwan.

(4) **Protected Birds:** crane (*tsuru*), swallow (*tsubame*), marsh tit (*kogara*), tan-tailed warbler (*higara*), Manchurian great tit (*shijūkara*), nuthatch (*gojū-kara*), Japanese long-tailed tit (*enuka*), eastern gold-crest (*kikuitadaki*), phylloscopus (*musukui*, *hidaki*), Japanese blue fly-catcher (*ruri-chō*), Japanese paradise fly-catcher (*sankō-dori*), wagtail (*seki-ei*), wren (*misosazai*), cuckoo (*hototogisu*, *kakkō*), goat-sucker (*yotaku*), owl (*minizuku*, *fukurō*), black kite (*tobi*), Japanese kestrel (*kusotobi*), *etc.*, are protected throughout the year; on the other hand, the birds protected only between 1st March and 31st October are pheasant (*kiji*) and copper pheasant (*yamadori*), while those protected between 16th April and 14th October are brown-eared bulbul (*hiyodori*), grey starling (*mukudori*), lark (*hibari*), shrike (*mosu*), ptarmigan (*raichō*), quail (*usura*), avifauna (*Iezo-yamadori*), kingfisher (*kawasemi*), dove and pigeon (*hato*).

II. Fishing.

Fishing with rod and line is universally popular with the Japanese. In Tōkyō, amateur fishermen go out angling between January and March for *funa* (gibel) in rivers and *menada* in the bay; when the warm spring weather sets in, they fish for *koi* (carp) in rivers and *ao-kisu* in the sea; in June for *shira-kisu*; in August for *seigo*, *oboko*, *ina* (small grey mullet); in September for *kochi* (Indian flat-head), *haze* (goby), *seigo*, *kaizu*; in October for *bora* (grey mullet); in November for *haze* (goby), this fish growing large as the year draws to its close; trout-fishing forms a great feature of the River Tama-gawa all through the summer months.

Fishing Boats: *Uired per day*, with one or more boatmen, ¥ 2-¥ 10. *Funa-yado*, or houses which provide these boats, are found at different places in Tōkyō, *e.g.* at Saemon-gashi, Shōhei-bashi, Aya-me-gashi, Minato-machi, Tsukiji Itchōme, Kobiki-chō Itchome, Uda-gawa-chō, Kanasugi.

Shiwahi-gari, or “Fishing at Ebb-tide,” is also a favourite pastime, shared in by women and children as well as men. It is in fact a family picnic. The great time for *Shiwahi-gari* comes late in March or early in April, somewhere about the 3rd day of the 3rd month (Lunar calendar). On the long beach of the Tōkyō Bay, or of Sakai and Sumiyoshi near Ōsaka, when the weather is fine there are to be seen thousands of people, with feet bare and garments

tucked up, hunting for shell-fish; parties go out in boats, too, flying gay flags and plentifully provided with refreshments,—at this time there are hundreds of these boats to be seen on the Tōkyō Bay. The Nagasaki Bay is also a favourite resort of anglers, for in its warm waters there abound *tai* (sea bream), *kisu*, *urume-iwashi* (a large kind of sardine), *kusabi*, *kasaji*, *saba* (mackerel), *itoyori-dai*, *sasatsuka*, etc. Fishing boat hire.—¥ 0.80–¥ 1.50 *per day*. *Yodaki* is an interesting method of fishing practised in the Odo Bay, near Shimonoseki. The fisherman makes a large bonfire at the bow of his boat, and, as sardines, shrimps, cuttle-fish, octopus, half-beaks, *konoshiro*, *eso*, *mebaru*, *ago*, *ikanago*, etc., gather round, attracted by the blaze, he catches them with a large scoop-net. A *yodaki* boat may be hired for ¥ 2.50 *per night*. The sea near Mutsure-jima, an island at the outer entrance of Shimonoseki Channel, is also a fine place for line-fishing. In fact, such fishing is to be had in all the bays and inlets round the coasts of the Japanese islands.

Ayu-fishing. *Ayu*, a kind of trout, flourishes in all the clear streams of Japan. The River Nagara-gawa near Gifu, and the Ibo-gawa in Harima are particularly noted on account of the excellence and abundance of ayu. For the *Ukai*, or cormorant-fishing, on the Nagara-gawa see Pp. 231–233, Vol. III. The well-known fishing station on the Ibo-gawa is near Hashisaki which is connected by electric tramway with Tatsuno Station on the San-yō Line. At Hashisaki, three fishing boats, each with 2 boatmen, may be hired for ¥ 3, while from 3 to 10 fishermen may be hired for ¥ 1 each.

It may be further stated that in some of the lakes, such as Chūzenji-ko (Nikkō), Towada-ko (Akita), and certain lakes and rivers of Hokkai-dō, many fine species of trout abound, besides *iwana*, *yamame*, etc. Chūzenji-ko and Towada-ko have been artificially stocked by means of spawning stations. The salmon of Echigo are regarded as especially delicious.

Chapter XV. Music and Musical Instruments.

Music. Japan's ancient records make mention of music playing an important part in services to the gods and of martial songs inspiring troops on the march with new courage. These songs and music must have been indigenous, but very little is known about them. With the opening of intercourse with Korea in the reign of Ōjin-Tennō (3rd century A.D.), Korean musical instruments were introduced. Early in the 7th century, through the patronage of Shōtoku-Taishi, Chinese music imparted by Korean teachers was incorporated into religious fêtes. Later on, when Chinese civilization was introduced wholesale, Chinese music was also adopted and gradually became an integral part of Japanese life—the climax in this tendency being reached in the 9th century. Chinese music then completely superseded the old Japanese music, which thenceforward maintained a precarious existence, only as a part of Court Shintō

services, such as *Daishōe*. With this exception, at all Court functions Chinese music alone was played. An attempt was made in the 8th century to introduce Hindu music, but it was without any lasting effect.

Side by side, however, with the foreign music thus in vogue, there grew up a new native music, not a little influenced by Chinese airs, but none the less truly native. This was known as *saibara*, and, though avowedly originating in the songs sung by farmers as they led their horses along the country roads, soon came to form a part of the entertainment at the Imperial Court. As time passed, this native song-music even came to be considered out of touch with actual life, and in the 10th century there came into vogue the singing and reciting of poetry, and later on *imayō* songs and *dengaku* and *sarugaku* dances. In the 13th century, Buddhist priests began reciting *Heike-monogatari*, a narrative of the tragic fall of the Heike Clan, accompanied by *biwa* music. Under the Ashikagas (15th century), *nō* dances and *utai* (recitative chanting) came to prevail, as well as *kyōgen*, probably a part of *sarugaku*. These new forms of entertainment were patronized by Taikō Hideyoshi, but more particularly by the Tokugawa Shoguns. With the ushering in of the long period of peace, *jōruri*, later known also as *gidayū*, attained a rapid popularity as a form of recitative music. Early in the 19th century, the later forms of Chinese music (of the Ming and of the Tsing Periods) were introduced, but these never became popular. Of recent years European music has been widely introduced, the government establishing the Tōkyō Academy of Music, where students are trained both in the vocal and instrumental music of Europe. In all the elementary schools of the Empire, school songs set to European tunes are taught, often to the accompaniment of some kind of European musical instrument. European music is thus coming to prevail throughout the country, though at the same time native popular music, in the form of songs and recitations accompanied by the *samisen*, *koto*, etc., still retains its supremacy in the popular estimation. The following lists give the different kinds of vocal and instrumental music more or less prevailing in Japan:—

Vocal Music

1. **Classical**.—Kagura-uta (with dance), Kume-uta (with dance), Azuma-asobi-uta (with dance), Ta-uta (with dance), Yamato-uta (with dance), Utagaki, Saibara (without dance), Rōei, Fuzoku, Kuzubito-no-uta.

2. **Popular**.—Imayō, Heike-biwa (without dance), Utai (with dance), Jōruri (sometimes with puppet dance), Naga-uta (with dance), Ha-uta (with dance), Koto-uta, Ji-uta, Zakka, etc.

Instrumental Music

1. **Classical**.—Music in the Nara Court, adapted from Korean Music (with dance), Tō-gaku, or Chinese Music (with dance), Korean Music (with dance), Pokhai Music, or old Chinese Music (with dance), Dora-gaku.

2. **Popular**.—Music for the *Shakuhachi*, *Koto*, and *Samisen*; San-gaku the same as the old saru-gaku; Ming-gaku, and Tsing-gaku.

Popular Musical Instruments.

(A) *The koto*, or Japanese harp, originally introduced from China, is a stringed instrument of various kinds. The kind most universally known, the *Tsukushi-koto*, is like a zither, being a long, stringed instrument, having a wooden frame and curved sounding-board made of paulownia wood, with thirteen strings of silk, mounted on ivory bridges. When played, the koto is laid flat on the floor-mats and the strings are plucked by the thumb and the two adjoining fingers of the right hand, to each of which is fastened a small ivory plectrum. The koto is usually 6.4 *shaku* (*shaku* = 11.93 inches) long, 8.25 *sun* (*sun* = 1/10 *shaku*) wide at the head, and 7.88 *sun* wide at the other end; the frame and sounding-board are slightly curved. There are two other kinds, the *Yakumo-koto*, a two-stringed instrument, and the *Suma-koto*, which is one-stringed. The origin of the *Suma-koto* is traced back to Ariwara Yukihira, who during his exile in *Suma-no-ura* comforted himself by playing on a one-stringed instrument, made by stretching a string on an old *sotoba*, or wooden prayer-tablet inscribed with sutra texts. *Gekkin* is a smaller and simpler kind of koto, originally introduced from China; but it has never become very popular. There is yet another kind (not at all common) known as the *Kudara-koto*, an old form of Korean koto with thirteen strings; it is held erect and played with both hands. This more nearly resembles the European harp than any other kind. Koto music has gradually been developed in the hands of many master-players, who have mostly been blind people, and there now prevail two schools, *Yamada-ryū* and *Ikuta-ryū*.

(B) *The samisen* is the most popular of Japanese musical instruments and in a skilful hand is capable of rendering a great variety of tunes. The instrument may be described as a three-stringed guitar. It consists of a short body and a long neck and fingerboard combined, over which three strings are stretched. The body is almost square in shape, being 5.7 *sun* each way and 3.1 *sun* thick. Its framework is made of the wood of quince or oak and covered like a drum on both sides by cat's skin. The combined neck and fingerboard is made of red sandalwood or oak and is 2.57 *shaku* long. The bridge is made of buffalo-horn and the plectrum of ivory, buffalo-horn, or tortoise-shell. In playing the instrument, the plectrum, which is quite large, is held in the right hand. The three strings are graded in thickness.

The *samisen* was originally introduced in the 16th century from the islands of Luchu. It has since been greatly improved, e.g. the original snake-skin having been replaced by cat's skin, and the music for it greatly developed under a succession of skilful players, who have been in a large number of cases blind people. In Yedo, *samisen* music was highly developed by *Kineya Kisaburō*, who became the founder of the *Yedo-Nagauta School*. *Samisen* music forms an indispensable accompaniment of *Nagauta* and *Haute* sing-

ing and of *jōruri* recitations. In the latter case, the instruments used are slightly larger than the ordinary ones.

(C) *The biwa* is a kind of four-stringed lute. The body of the instrument is semi-oval in shape, while the upper end of the neck is turned over backward. The instrument is altogether 3.5 *shaku* long. The biwa was originally introduced from China, as may be inferred from the four old Chinese biwa stored at the Shōsō-in, Nara. At first biwa music was greatly esteemed at the Court and among the nobility, but, with the rise of the military classes to political influence, it lost favour, probably as being conducive to effeminacy. This form of music then found a home in Satsuma, Kyūshū, where it gradually acquired a strong masculine feature and developed along new lines. From Satsuma the new biwa music spread to Chikuzen and Higo, where it underwent a further characteristic development. The pieces recited are largely martial narratives, with a strong tinge of Buddhist fatalism. Of late years, the biwa music of these S.W. provinces has become quite fashionable in Tokyo.

(D) *Other Musical Instruments.* Besides the three most popular instruments mentioned above, there are the *shō*, *hichiriki*, *kōkyū* (violin), *fue* (flute), *shaku-hachi*, *taiko* (drum), and *tsuzumi* (long snare drum). Of these the first two are employed in classical music, while the others are used to accompany the koto and samisen in popular music.

Chapter XVI. Nō Dance, Kyōgen, and Utai Recitation.

The nō dance is a dignified operatic performance consisting of music (*hayashi*) and dancing, accompanied by recitations (*utai*). The chief performers wear masks indicating the characters portrayed. The *nō* dance developed under the fostering care of the feudal daimyos; it is aristocratic in origin and refined in taste, in strong contrast with ordinary theatricals, which in feudal days were considered improper for a samurai to witness. The Shogun at Yedo and each large daimyo kept *nō* actors, as well as singers or reciters of utai and musical players, paying them ample stipends.

The kyōgen is a short comic interlude between the *nō* play and an afterpiece. Both *nō* and *kyōgen* apparently originated in the ancient *dengaku* and *sarugaku*, which further traced their origin to simple plays got up by the priest Gen-e-hosshi for the purpose of inculcating Buddhist truths. The fact that the modern *kyōgen* is believed to resemble closely the *dengaku* and *sarugaku* of the Ashikaga Period apparently leads to the conclusion that *kyōgen* is the survival, with few changes, of the original *dengaku* and *sarugaku*, while *nō* is the outcome of many changes and great development in the same fundamental pieces.

Under the Shogunate government there were many families of *nō* and *kyōgen* actors, as well as of reciters of utai and players on *taiko* (drum), *ōtsuzumi* (large long snare drum), *ko-tsuzumi* (small

long snare drum), and flute,—these arts being made hereditary in different families.

The *utai*, or recitative chanting, forms an integral part of the *nō* dance and is as old as the original *sarugaku*. The pieces are archaic in style and melodious in tone, being composed as a rule of 7 and 5 syllabled phrases alternately. They deal mostly with historical subjects and are strongly tinged with the Buddhistic view of life. To convey an idea of some of these pieces, we give below an outline of one of them, '*Sotoba-komachi*':—

A priest of the Kōya-san monastery, while on his way to Kyōto, meets in a country graveyard an old and decrepit beggar-woman, who was sitting on a *sotoba*, (a long wooden tablet inscribed with sutra texts as prayers for the peace of a departed soul). The priest rebukes her for sitting on such a sacred object, representing Buddha-hood, whereupon the woman says that it is because the tablet represents Buddha-hood that she is sitting on it, as she wants to keep herself close to Buddha-hood. The priest now believes that the woman has a real perception of Buddhist truths and falls down and worships her. The woman then sings comic songs and reveals her identity, *viz.* that she is Ono-no-komachi, formerly a noble lady, celebrated on account of her matchless beauty and her genius for poetry. The priest is forthwith filled with sympathy for the woman in her adversity, whereupon she dilates on her brilliant and happy life in the past and contrasts it with her present state. Suddenly she becomes insane, and in her ravings she reveals that she is possessed by the avenging spirit of Fukakusa-no-shōshō, who paid homage to her for 99 successive nights, but died before the hundredth night, on which he was to have won over the lady to be his bride. The insane fit now passes off, and Komachi talks of her determination to seek salvation in the other world by following the teachings of Buddhism.

Utai are often recited without the *nō* dance, accompanied simply by *tsuzumi* music, or even without any accompaniment. But *nō* dances are never performed without utai recitation, as the performance, which is itself mute throughout, would be quite unintelligible without utai. In *kyōgen*, however, the characters themselves talk; the action is never interpreted by recitation. There are to-day several families of *nō* actors and utai reciters who keep up the traditions and art-secrets of feudal days.

Chapter XVII. Shibai and Gidayū.

I. The Shibai, or Kabuki, as theatres for the common people are called, may be traced in their origin to the farcical interludes on the *nō* stage and to the *ayatsuri*, or marionette dances, with their accompanying songs of *jōruri* or *gidayū*. The *ayatsuri* appeared in Kyōto about the Keichō Era (1596–1614) and at once acquired a great notoriety. For more than a century, till about 1771, it continued to enjoy favour, but with the growing popularity of the more realistic and impressive kabuki, the *ayatsuri* was cast into the shade. However, even to-day it retains its fame in Ōsaka and neighbourhood, while the musical accompaniment of *jōruri* is in greater vogue, more especially as an independent entertainment, than in its original role of commentary song.

Origin and History. It is curious to note that the popular drama was originated by a woman, Okuni by name, originally a dancing-girl at a Shintō shrine in Izumo. Her character-dances, singing and dancing, exhibited in a booth set up in a dried-up river-bed of the Kamo, at once sprang into fame on account of their novelty. It was owing to this incident that the generality of actors were despised during the feudal age as *kawara-mono*, 'river-bed folks,' or *kawara-kojiki*, 'river-bed beggars.'

Imitators soon appeared, mostly recruited from the courtesan class of Kyōto, and these undertook itinerant performances along the Tōkai-dō and won great applause in Yedo. Okuni's Kabuki, as the new representation was called, must have been a primitive affair, for it is recorded that the pieces given in those days mostly consisted of comic shows, such as the 'monkey dance,' 'spider dance,' 'lion dance,' 'Buddhist dance,' 'drunken countryman,' and so on. From considerations of public morals, the exhibitions by these troupes of women were prohibited in 1629. They were next followed by *wakashū kabuki*, or 'theatres by young men,' but these were also suppressed a few years later. It was only in 1669 that the establishment of real theatres was sanctioned in Kyōto, though the license was granted a little earlier in Yedo.

Meanwhile, by the adaptation of the plots of jōruri and the production of new pieces, the dramatic art developed rapidly. At first actors were playwrights as well, but in time the two were differentiated, and the hereditary families of actors, such as the Ichikawa, Bandō, Onoe, Kataoka, Nakamura, Iwai, and others established their fame in their respective rôles. Among the playwrights there were writers of undoubted literary ability, as Chikamatsu Monzaemon, Takeda Izumo, Tsunamura Jihei, Namiki Gohei, Tsuruya Namboku, etc. Actors of distinguished talent, who flourished in the 19th and the beginning of the present century in Tōkyo, were Danjūrō the Ninth (Ichikawa Family), Kikugorō the Fifth (Onoe Family), Sadanji (Ichikawa Family), Hanshirō (Iwai), Tosshō (Sawamura), Nakazō (Nakamura), while in Ōsaka, the western centre of dramatic art, there were Sōjūrō (Nakamura), Hikosaburō (Bandō), Tamizō (Onoe), and others. As playwrights we had Mokuami and Fukuchi, both in Tōkyo.

Reform Movement. Those actors and authors contented themselves with moving practically along the old conventional grooves, and this conservatism furnished a strong contrast to the radical change which had come over the old Japan, in politics, trade, social organization, manners, and customs, through the materialistic influences of the West. The public soon began to demand similar changes in the theatres, and to urge that in place of old pieces, whether *jidai-mono* (historical plays) or *sewa-mono* (plays of life and manners), as the Japanese plays were divided from early times, they must have a new style, representing the changed life and manners, and a new way of treating and acting historical pieces.

The cry for stage reform soon began to be heard with greater

insistence, and this was responded to by Danjūrō, our greatest tragedian in modern times, and by Fukuchi Gen-ichirō, an author of great versatility and power. The new style of acting, popularly known as *katsureki*, or 'realistic representation,' was started by Danjūrō and his followers, and at the same time the pen of Fukuchi was kept busy in writing plays appealing to the changed taste of play-goers. Even with the genius of Danjūrō, however, the new attempt, especially when contrasted with the traditional style, was open to the charge of crudity, and very often he was compelled to return to the old atmosphere of the "Forty-seven Ronin" and other popular pieces in the old repertoire. His death and that of Kikugorō, who remained faithful to the old style till the last, followed by that of Sadanji between 1903 and 1904, nipped the reform movement in the bud.

New School. Meanwhile a new style of acting was started by an entirely different class of people, young men destitute of any training or experience, who abandoned student life when their course was half finished and were now struggling hard to secure any means of livelihood. Their only strong point, as compared with actors of the old school, was that they were better educated and more adaptable to new things.

The pioneer of the new school is said to have been one Sudō Teiken, an Okayama man, but the honour of the movement really goes to Kawakami Ōtojirō, an ex-policeman, who married Sada Yacco, an ex-geisha, years after he had attained some fame in his new career. He made his début about 1893, on the Kyōto stage. These *sōshi* actors, as they were called at first, courted public favour by a rough-and-tumble style of acting and by clever representations of contemporary politics and life. They were not much better than mountebanks, for, being absolutely ignorant of technique, they had to amuse the vulgar audience of the bear-garden by fighting scenes (little short of genuine), by speech-making, and such cheap dodges. In time, however, these upstarts succeeded in establishing themselves in the favour of a section of the play-going public. A new chapter in the history of our drama begins with the itinerant tour undertaken in 1900 by Kawakami (who was, by the way, a clever manager), Sada Yacco, and troupe, in Europe and America. Othello, Hamlet, and other western plays, which they performed after returning home, gave a new turn to the reform movement of the theatre. Even actors of the old school had to respect this new tendency and either stage new pieces or modify their conventional style of acting in order to satisfy the demands of the changing taste.

Actresses. An essential corollary to this movement is the appearance of actresses to personate female characters, for, from considerations of morals, actors and actresses were formerly very seldom associated on the stage, each being contented with themselves filling the rôles of both sexes. Even the new school actors followed this conventional custom of the stage. Another step in the reform of the Japanese drama was the establishment by Kawakami of a school of actresses in 1908, and the opening in Tōkyō in 1910 of the Im-

perial Theatre, designed after the Western model in its internal arrangement. The new theatre supplied the first stage on which male and female characters were regularly attempted by actors and actresses, but even in the Imperial this differentiation could not be completely carried out, nor is it even yet, seeing that the actresses still lack sufficient training to undertake important female roles, while the actors of the old school, who were trained to impersonate the opposite sex, must still be allowed to play their customary parts.

Cultured School. The new movement was further strengthened by the formation of troupes of young persons of collegiate education, under the guidance of men of letters versed in the drama. This innovation was introduced by Prof. Tsubouchi of Waseda University, a veteran man of letters and the greatest Shakespearean scholar of Japan. The troupe consisted of graduates of the University and young ladies of good education. They attempted plays of Shakespeare, Shaw, Ibsen, and Sudermann, and turned the attention of professional actors and the general public to the wealth of Western drama. Unfortunately this troupe has been split up, but it is consoling to think that the movement started by the Waseda party has been followed by men and women of other associations, and the 'cultured school of drama,' as the votaries of the latest movement may be called, promises to have a sound development.

The reform has been equally active in the subsidiary arrangement of the theatres, an example set by the Imperial. The introduction of the ticket system, the abolition of tea-houses, that occasioned a heavy unnecessary expense to the theatre-goers, and of the tips to waiting-men (though not absolutely) are some of the improvements which have been effected since the Waseda troupe was created.

Noted Actors and Actresses. Among the contemporary actors and actresses of note, we have in Tōkyō, as actors of the Old School, Kōshiro, Yazoō, Uzaemon, Nizaemon, Matsusuke, Danshirō, Sōjūrō, Kichiemon, Sadanji, Kikugorō, Kodanji, Utaemon, Baikō, Monnosuke, and others, the three men last mentioned undertaking female roles; in Ōsaka, Ganjirō, Baigyoku, Fukusuke, Enjirō, Sainyū, Udanji, Ganshō, Rikaku, Tokusaburō, *etc.* The actors of the New School are represented by Takata, Ii, Fujisawa, Murata, Inoue, Saori, Kimura, Kawai, and Kitamura, the latter three for female characters; while the 'Cultured' School has, as actors, Doi, Tōgi, Katō, Mori, *etc.*, and as actresses, Miss Matsui, Miss Hayashi, Miss Tsugō, Mrs. Yamagami, Miss Suzuki, Miss Mori, Miss Satō, *etc.* Sada Yacco, whose husband Kawakami died in 1911, forms a class of her own. As dramatic critics and stage-managers we have Messrs Matsui Shōyō, Osanai Kaoru, and Shimamura Takitarō. The list of theatres in Tōkyō comprises the Imperial Theatre, Yūaku-za, Kabuki-za, Meiji-za, Hongō-za, Shintomi-za, *etc.*

II. **Gidayū** (or *Jōruri*) is a song-drama, a dramatic recitation with peculiar singing intonations, accompanied by *samisen* music. It is believed to be a development from various other kinds of chant-

ing recitations, such as *heike-biwa*, *utai*, *sekkyō-saimon*. Its origin is traced to the Keichō Era (end of 16th cent.), when a maid called Otsū, serving in the palace of Hideyoshi, composed a dramatic piece and had it set to music by *Sawazumi Kengyō*, a well-known *biwa* musician (lute player) of Sakai. Afterwards Menuki Chōzaburō, a disciple of Sawazumi, induced Hikida, a puppet showman of Nishinomiya, to conduct a puppet show with jōruri recitations as an accompaniment, and thus was commenced the *ningyō-shibai*, or puppet theatre, of which jōruri always forms an important part. Without any knowledge of jōruri, one can scarcely hope to appreciate Japanese drama. Jōruri and drama stand side by side, and the former constitutes a main element of the latter, especially in the case of a classical or historical play (*Jidai-mono*). Actors and actresses often display their innermost feelings, as well as their minute skilfulness, by the aid of jōruri. This part of a play is called *Shosagoto* ('dumb-show performance'), and it is indeed the central feature of the classical performance, working spectators up to the climax of their interest. The art of jōruri was later perfected by a female singer, Rokuji Namuemon, and by Satsuma-Dayū. Among composers of drama may be mentioned Hōjō Kunai (who composed dramas for Satsuma-Dayū), Oka Seibei, Ihara Saikwaku, Ki Kaion, Chikamatsu Monzaemon, Chikamatsu Hanzō, Takeda Izumo, Nishizawa Ippō, Namiki Sōsuke, and Hiraga Gennai; Chikamatsu Monzaemon was by far the greatest of them all.

Chikamatsu Monzaemon was born in the family of a samurai named Sugimori, in the service of Daimyo Mōri. In his youth, Hikoshirō, for such was his name at first, entered a Buddhist temple (Kinshō-ji) of *Karatsu*, *Hizen*, as a novice, adopting the name of Kōkan. Subsequently he left the temple and came to Kyōto, where he entered the service of Lord Ichijō, a high court noble. He now devoted himself to the study of court traditions and ceremonies, as well as to that of ancient Japanese literature. Later he left this lord's service and devoted himself to writing dramatic literature, going to Ōsaka in 1691 and assuming the new name of Chikamatsu Monzaemon, by which he is best known to posterity. He wrote mostly at the request of a famous jōruri singer or reciter of the time, Takemoto Chikugo-no-jō. His great genius, which was supplemented by extensive erudition, flashed forth with great brilliance, making Sōrinshi (the literary name of Chikamatsu) a great master, before whom all other dramatic writers bowed. Many of his dramas, besides being high works of art, aim at imparting moral instruction, e.g. *Kamiyo Furisode* (containing teachings of Shintoism), *Shaka Nyorai Tanjō-e* (presenting Buddhist truths), *Kokusen-ya Kassen* (giving expression to Japan's national sentiments), *Yarino Gonza Kasane-katabira* (a tragedy). There is no doubt that these and similar dramas have played a great part in the popular education of this country during the past two hundred years. The best known works of Chikamatsu are *Abura Jigoku*, *Ten-no-Amishima*, *Meido-no-Hikyaku*, *Sonezaki Shinjū*, *Tamba Yosaku*, *Hakata-Kojorō*, *Uta Nembutsu*, *Shusse Kagekiyo*, *Kokusen-ya*, *Soga Kwaikazan*, *Shinjū Kasane-Izutsu*. Chikamatsu died on Nov. 22, 1724, at the age of 72, and tombs erected to his memory are found at two places, viz. at Myōhō-ji, *Teramachi*, Ōsaka, and at Kwōsai-ji, *Kukuchi-mura*, near Ōsaka.

As a typical sample of the old Japanese drama, an abridged translation of *Sendai-hagi* is given below. *Sendai-hagi* is one of the most popular of dramas when performed on the stage, being the work of Chikamatsu Kwanshi.

Outline of Sendai-hagi.

Sendai-hagi is a historical play, based on a family intrigue in a large daimyo's household, presumably that of the Daimyo Date, 'lord of fifty-four counties in Dewa and Oshū.' The real scene of the drama took place in the middle of the Tokugawa Era, but lest it should incur the displeasure of the Shogunate, it was represented as being enacted in the age of Minamoto Yoritomo. The names of the *dramatis personae* were all changed in consequence. The plot consists in an attempt on the part of a powerful minister and his partizans to do away with a young boy-daimyo, *Tsuruchiyo*, a child of about seven years of age, and substitute another, in order that they may perpetuate their power; the young prince's life is saved, however, and the plot frustrated by the loyalty of *Masaoka*, who had been wet-nurse to *Tsuruchiyo* and is now his chief guardian. Her son, *Semmatsu*, the sole playmate of *Tsuruchiyo* and of about the same age, is also inspired by the same spirit of loyalty as his mother and sacrifices himself to save his lord.

MASKS USED IN *Aō* AND *Kyōgen*.

As the plot of the traitors thickens, *Masaoka* keeps the young prince secluded in an inner quarter of the palace on the plea that he is ill. She prepares his food herself, in order to guard against the prince's being poisoned. One day, just as she has finished preparing a meal, for which the hungry prince and his playmate have been impatiently waiting, a messenger from the Shogun Yoritomo is announced. It is *Sakae-Gozen*, the wife of *Kajiwara Kagetoki*, a powerful minister of the Shogun. She explains that the Shogun has sent her to inquire after the young daimyo's health, and at the same time she presents a box of cake as an 'august' present from the Shogun. *Masaoka* knows it is poisoned. *Sakae-Gozen* opens the lid and, displaying the tempting sweets, insistently urges *Tsuruchiyo* to eat. As he is about to yield, *Masaoka's* son, *Semmatsu*, jumps out from behind a screen, seizes a piece of cake and swallows it, and kicks away the box with his foot. Thereupon *Yashirō*, a lady of the palace who had ushered in *Sakae-Gozen*, instantly stabs *Semmatsu* with a dagger, ostensibly as a punishment for this outrageous conduct, but really to prevent the discovery of the foul treason. At the same instant, without showing the slightest emotion for her son's death, *Masaoka* snatches up the prince and carries him to an inner room. *Masaoka* is so cool and apparently unconcerned at the tragic fate of *Semmatsu*, that *Sakae-Gozen* is led to believe that *Semmatsu* was the real prince and *Tsuruchiyo* *Masaoka's* own son. But no sooner has the messenger departed than *Masaoka* gives way to intense grief, throwing herself upon the body of her dead son.

Scene I. The Boy-Prince's Inner Apartment.

Nurse Masaoka discovered cooking rice, Prince Tsuruchiyo and Masaoka's son, Semmatsu, impatiently waiting for the meal.

Prince. May I say anything I like now, Nurse?

Masaoka. Oh, yes, yes; there is nobody here now, and Your Highness may say whatever you like. I must say that you did well a moment ago to refuse to eat the dinner brought in by Lady Okinoi. You are indeed a good young prince to remember so well whatever your nurse tells you.

Prince. O Nurse, I have never said I was hungry, since you told me that a brave knight should never say he was hungry. But I *am* hungry, Nurse.

Masaoka. Of course Your Highness must be hungry. To-day owing to the unexpected visit of Lady Okinoi, I have been very late in preparing the meal. Your Highness must certainly be hungry. Semmatsu too must be hungry. I will now make haste to cook the rice.

Prince. May I not eat this nice dinner that Lady Okinoi just brought me?

Masaoka. O no! no! If I could offer you that dinner to eat, I would not have had to go through all the intense cares and anxieties of these days. There are, Sir, many strange indications of a foul plot, so that I cannot be too careful. And as Your Highness is constantly hungry these days, Semmatsu too, you know, bravely suffers hunger, eating but one meal a day. [Aside to Semmatsu] You are a brave boy, Semmatsu; for the sake of loyalty you silently and patiently suffer hunger.

Semmatsu. O Mother, as you told me that a child of a samurai must suffer hunger or even eat poison for the sake of loyalty, I thus endure patiently. But when I have finished this act of loyalty, please give me some rice to eat. [Tears fill his eyes] I am not weeping, Mother.

Masaoka. Well said, Semmatsu! you are a brave boy.

Prince. But, Nurse, I am braver than Semmatsu. I say I am not at all hungry. A daimyo should sit quietly and patiently, without eating anything.

Masaoka. O, how wonderfully well-behaved you are! Semmatsu can never behave so well. As you are so strong and brave, I will now hurry to cook. [Here Masaoka begins to cook rice, to the great delight of the prince and Semmatsu: the latter tells his mother to serve the prince with rice as soon as possible. Masaoka says the rice will be cooked in a few minutes and tells Semmatsu to get his cage of young sparrows in order to while away the time. The prince says, 'The mother-bird is feeding its young, I too want something to eat.' A lap-dog comes running in; it is fed with delicacies from the dinner brought by Okinoi. The prince says, 'I wish I were a lap-dog.']

Masaoka. [soliloquizing.] The prince is right. Born the lord of fifty-four counties, one of the few fortunate mortals among the 'hundred millions' in Japan, the prince might command the highest honours and unlimited luxury. But what an untoward fate! That he must suffer hunger and undergo sufferings which any common person may escape. O, how pitiful! That his own ministers and servants should conspire together to poison him, and that, in order to save him from falling a victim to their machinations, I should have been compelled to give out that he was sick, when he is well, and that I should be unable to give him food enough to satisfy his hunger, so that he envies the lot of birds and lap-dogs! [She weeps].

Prince. What makes you weep, Nurse? Till you and Semmatsu eat, I will not eat anything. It would be terrible if you were to die! It would be terrible, too, if Semmatsu were to die.

Masaoka. O, kind and thoughtful words! for which I return a thousand thanks. The tears I shed just now were a spell to make the rice cook quicker. Look at me now; see, there are no more tears in my eyes. And the rice is done, too. Shall I make rice-balls of it as usual? [The rice-balls are made, Semmatsu tastes one first, to make sure there is no poison in it, then the prince begins to eat, when, what a malicious fate! a messenger from the Shogun is announced.]

Scene II. Parlour in the Prince's Palace.

The Shogun's messenger, *Sakae-Gozen*, is announced and ushered in by *Okinoi* and *Yashiwo*, ladies in the palace and in league with the traitors; *Masaoka* goes forward to receive the unwelcome guest.

Sakae-Gozen. Thanks for your welcome. I am here to-day as the august messenger of the Shogun, who, greatly concerned about the illness of *Tsuruchiyo*, the only son of *Yoshitsuna*, first appointed my husband, *Kagetoki*, but, learning that no men are allowed in the patient's room, sent me instead, in order to present this box of cakes as a token of the Shogun's sympathy. Now accept this august gift with humble gratitude.

Yashiwo. The Shogun's gift is indeed received with deep gratitude [Opening the lid] Now young Prince, please help yourself at once to some of these dainties. [The prince approaches and is about to take some.]

Masaoka. No, no, Prince! Why should Your Highness be so lacking in judgment? Remember you are sick, and that the cake may be bad for you. Let me have the box.

Sakae-Gozen. No, no, that is not right. This is a gift from the Shogun, the prince should take it without misgiving. I, *Sakae-Gozen*, myself will let the prince eat it.

Masaoka. Not so,

Sakae-Gozen. Will you then disobey the Shogun's command? Make haste, Prince, and take a piece. [At this moment, *Semmatsu* suddenly rushes out from behind a screen, seizes the box of cake, takes out a piece and swallows it, then kicks away the box with his foot. *Yashiwo*, terror-stricken lest the plot should become known, quickly seizes the boy by the neck and stabs him with a dagger. The boy shrieks and writhes in agony. *Masaoka* flies to the side of the young prince and carries him away to her room and keeps watch at the door.]

Okinoi. Why all this uproar? The boy acted outrageously in kicking with his foot the precious gift from the Shogun. A mere child though he be, he cannot be left unpunished. *Yashiwo* acted most loyally in killing him, as it will be all for the good of the prince. None the less the fate of the boy is pitiable. See how he writhes in his agony! Even I, who am no relation, cannot help shedding tears. You, Lady *Masaoka*, who are the boy's mother, are you not in anguish?

Masaoka. Why, no. *Semmatsu* acted most rudely towards the Highest Authority; it is for the good of the prince's family that he be punished.

Yashiwo. So you, *Masaoka*, are unmoved! see now what I do; look here, thus, thus. [She makes repeated thrusts with the dagger at the prostrate body of the boy, but *Masaoka* looks calmly on without flinching,—her one and only anxiety at the time being the safety of the young prince. Now *Sakae-Gozen* expresses satisfaction at the way *Okinoi* and *Yashiwo* have acted, and, after the three of them have withdrawn to a room together, comes out again in order to talk alone with *Masaoka*,—having come to the conclusion that the murdered *Semmatsu* was not *Masaoka*'s son, but in reality the prince, and that the so-called prince was a substitute. She believes that *Masaoka*, though outwardly loyal, was really of the same mind as the traitors who were bent on destroying the house of their lord.]

Sakae-Gozen. [To *Masaoka*.] Your long-cherished desire being now realized you must be well pleased. ['What say you?' asks *Masaoka* in surprise.] Why you had long ago substituted your son for the young prince. The real prince is dead and your son is the prince! But have a care that your intrigue be not found out! Now I must be off to report. [She departs leaving *Masaoka* alone.]

Masaoka. [Embracing her dead son] Oh, *Semmatsu*! How nobly you acted! Your death disarmed the crafty *Sakae-Gozen*, so that she revealed her plot to me. Surely the Gods and Buddhas will take pity on the loyalty of you and me and from now on will protect the martial fortunes of the young prince! Your loyal death will surely tend to confirm the loyal attitude of all the retainers of the prince throughout these fifty-four counties. But O,

the way you were done to death! By the hand of that mean, low-born wife of Gimbei, Yashiwo. Oh! what heart-piercing anguish I went through, as I looked on! Other lost sons of a loving mother may yet return, but you can never return to me though I wait a hundred years. Where in the whole world is a mother who like me would ask her son to take poison, instead of preventing him from doing so? Will there ever be another mother as inhuman as I? O, the pity of it, that you, Semimatsu, were born the son of a samurai! Cursed be the day when they began to say 'to die is loyalty!' [Masaoka utterly breaks down, her whole frame is shaken with grief, and she sheds floods of tears.]

Chapter XVIII.

Tea-Ceremony and Flower Arrangement.

I. Cha-no-yu.

The cha-no-yu, or tea-ceremony, is one of the refined amusements in the polite circles of Japan and is regarded as a sort of cult for promoting mental composure and meditation. It is of religious origin, and even to-day the cha-no-yu is thought to be identical in principle and spirit with the doctrines of the Zen Sect, the most abstruse of all the Buddhist denominations in Japan. The cult of cha-no-yu reached its highest development towards the close of the 15th century, one of its greatest devotees being the retired 8th Shogun, *Yoshimasa*, of the Ashikaga Shogunate, and from that time down to the Tokugawa Shogunate, the custom prevailed almost universally among the aristocratic and wealthy classes, as a means of hospitality between friends and acquaintances, and also, among the daimyos, as one way of testing the abilities of their retainers. Left in utter neglect for some time after the Restoration of the Meiji Era, the custom has recently been revived, first as a training in etiquette for girls of the upper classes, and now chiefly as a refined mode of mental amusement and culture. It is with this exalted view that the cha-no-yu meetings have become so fashionable of late among the upper ten. The cha-no-yu room, according to the strict code of rules, is only of 4½ mat size (9 ft. sq.), with a special entrance for the host and another for the guests. The ½ mat, in the centre of the room, has at one corner a square hearth fitted into the floor, and on the hearth is placed, either directly or suspended from the ceiling, the iron kettle for boiling the water used in the ceremonial. By the hearth sits the host, or the one who takes his place, and beside him are placed all the paraphernalia used in preparing the tea, such as the *cha-wan* (tea-bowl), *cha-ire* (tea-caddy), *cha-sen* (tea-whisk), *cha-shaku* (bamboo spoon), and so on. Of the remaining four mats one is reserved for the guests (four in number) to sit on; on the second, called *dōgu-tatami* ('mat for utensils'), the utensils are arranged; the third, or *toko-mae*, ('before the *tokonoma*,' or 'alcove') is kept unoccupied to allow the guests to come nearer the recess to inspect the *tokonoma*-ornaments, that is the scroll, incense-burner, and flowers. The remaining mat is reserved for the use of the host.

There are various kinds of cha-no-yu ceremony, such as the day cha-no-yu, night cha-no-yu, conversazione cha-no-yu, and so forth, and each differs more or less in technique, according to the different schools, of which *Ura-senke*, *Omote-senke*, and *Yabu-no-uchi* are prominent. Different schools use utensils of different patterns. The following is a brief account of the 'day cha-no-yu.' Omitting the preliminary description of the invitation and the meeting of the four guests, (to be named the leader, second guest, third guest, and rear guest), in the outer yard of the tea-room, let it be supposed that the four persons, on the signal given by the host, enter the room in the order named, the positions of the leader and rear guest being filled by those initiated in the complicated details of the art. Each guest first proceeds to the *toko-mac* mat takes his seat there, removes the folded fan from his girdle and places it before him, and then, respectfully placing both his hands on the mat, cranes his head forward in a stooping attitude to look carefully at the scroll hanging on the wall. Then he approaches the utensil-mat to inspect the utensils, the kettle, and so forth, and after this preliminary survey he takes the leader's seat. The rest of the guests imitate the leader and go through the same ceremonial inspection. The sliding screen is then opened and the host makes his appearance, greeting the guests with a profound obeisance. The exchange of greetings over, the host announces that he will attend to the charcoal and brings in the basket of special charcoal—charred azalea twigs coated with lime—and takes his seat by the kettle. He lifts it up and then dusts the edges of the hearth with an eagle's feather. This is the signal for the guests to come nearer the hearth to watch the replenishing of the fire. When the replenishing is finished, they have to resume their seats. The host next places bits of incense on the coals, and, on his replacing the lid of the pretty incense-box, the leader requests the honour of having a look at it. Each of the guests in turn inspects it, and the rear guest hands the box back to the leader, who returns it to the host. All this while the host is dusting the utensils. The host then announces that dinner will be served, and he brings in the trays one by one, and each guest has to advance a little on his knees and to receive the tray half-way from the host. The leader may ask the host to call in a servant to assist him in the service, and sometimes this suggestion is followed and an assistant is called in. When all the trays have been distributed, and the host retires to the mat behind the screen, the guests begin eating, on the initiative of the leader. Elaborate rules of 'Don't' are to be observed in this dinner, there being as many as 14 'Don'ts' in the manipulation of the chop-sticks. Etiquette also bids a guest refrain from tasting any dish which he cannot finish; once touched, the same etiquette obliges him to finish even a dish which he finds not quite to his taste. The rule is to eat all the viands so thoroughly, that the vessels containing them look as though they had been washed clean.

Sake is next served, the host generally pouring out the first cup of the liquor for each guest, and then leaving them to help them-

selves. Other dishes are also brought in, and the host again disappears behind the screen to sit down to his own dinner. Soon he reappears and exchanges cups with his guests, and with the presentation of the cup by the leader to the host, the drinking is brought to an end. Hot drinking-water is next brought in a wooden jar, which is passed round in turn, beginning with the leader and ending with the rear guest. When the water poured into the wooden rice-bowl has been drunk, and all the stains have been removed from the trays, chop-sticks, and vessels by wiping them with clean Japanese paper, which each guest has to carry in his bosom, the host carries away the trays, in the same way that they were first brought in. Sweetmeats are next served, and these finished, the leader again inspects the scroll, flowers, *etc.*, in the tokonoma, the utensils, and the hearth. The others follow him, and then they all retire to the waiting-room in the inner court. This constitutes the *naka-tachi* ('intermediate retirement').

The *goza-iri* ('second sitting') consists of tea-drinking, and the resumption of the service is generally announced by soft strokes on an old bell or a thick board. The order of sitting may be changed in this stage. When all have taken their respective seats, the guests thank the host for the sweets, praise the flowers, put some pertinent questions about the vase, and so on. The host in the meanwhile begins the preparation of the *koi-cha* ('thick tea'). This is prepared with powdered tea-leaves. First two or three spoonfuls of this powder are put in the bowl and boiling water is poured upon it, and then the mixture is beaten with a bamboo whisk, till it produces a froth. When the preparation is finished, the host places the bowl



TEA-CEREMONY HOUSE.

and the *fukusa* (a square piece of thick silk) before the leader, who advances slightly on his knees, notices which is the front part of the bowl, takes the silk in his right hand and transfers it to the left. Then he raises the bowl with his disengaged hand, puts it on the silk, and holding the bowl with both hands, returns to his seat. The bowl he then sets down in front of him, midway between his own and the next guest's seat, and, with a bow to his fellow guests, draws it towards his knees. He next takes the silk in his left hand and the bowl in his right, and, turning the vessel round and round with the right hand to stir up the mixture, he applies the bowl to his lips and sips the thick, green gruel, being careful not to touch

the front part of the bowl with the lips. Three sips are taken, the edge of the bowl is wiped, and the leader then passes the bowl to his neighbour, though, when the latter happens to be a lady, it is placed on the mat and not handed directly. The bowl, handed round thus as a loving-cup, is drained by the guest sitting last. As the second guest is taking his turn, the leader asks the host about the brand of the tea, the place of its production, and such questions. The bowl, with the silk, is handed back by the last drinker to the leader, who inspects the colour of the dregs left in the bowl and also the silk, and the two are again passed round for similar inspection by the company. Finally the leader advances on his knees and places the bowl and the silk on the spot where he first received them. When the host draws the bowl and the silk towards him, the guests bow to him, and when he has rinsed the bowl, replenished the water in the kettle, and put the cover on the jar, that is the proper time for the guests to ask permission to look at the tea-caddy, tea-spoon, tea-caddy sack, and other things used in the ceremony, and for their history. All these utensils are reverently inspected in turn by the guests and returned to the host, and with this the *koi-cha* course ends.

It is usual for the *usu-cha* ('thin tea') course to follow the 'thick tea' ceremonial. The *usu-cha* is a simple affair, and the guests are even allowed to have puffs of tobacco during the interval in the proceedings, but in principle the two are nearly the same. With the *usu-cha* the day's function comes to a close. The host chats with his guests, words of thanks for the visit and hospitality are exchanged, and the host then retires. The guests bestow a parting inspection upon the *tokonoma* and the tea-things, retire to the waiting-room in the yard, and with the last salute of the host at the middle gate they take their departure. Etiquette demands that they should convey thanks the following day to the host, either in person or by letter.

Of the *famous cha-shitsu* now existing the following may be mentioned:—

Teigyoku-ken (under protection of the National Treasure Bureau), at Daitoku-ji Temple, *Murasaki-no*, Kyōto; designed by Kanamori Sōwa.

Selren-tei, at Tōji-in Temple, *Shimo-Kinugasa-mura*, Kyōto; by Sō-ami.

Karakasa-tei, or *Shigure-tei*, at Kōdai-ji, Kyōto.

Shōnan-tei, at Saihō-ji, *Shimo-Matsuo-mura*, Kyōto; restored by Sen-no-Shōan.

Sekka-tei, at Kinkaku-ji, *Shimo-Kinugasa-mura*, Kyōto.

Myōki-an (protected by the National Treasure Bureau), at Ō-yamazaki-mura, Kyōto; originally the residence of Sen-no-Rikyū.

Fushin-in, at *Kogawa-Gashira*, Kyōto; on the premises of Sen-no-Sōzai, a master of cha-no-yu (Omote or 'Front' School).

Konnichi-an, at the rear of the above, on the premises of Sen-no-Sōshitsu, a master of cha-no-yu (Ura or 'Rear' School).

Tsubame-an, at *Ommae-dōri*, Nishino-tōin, Kyōto, the premises of Yabu-no-uchi Shōchi, a master of cha-no-yu (Yabu-no-uchi School).

Shingetsu-an, on the premises of Count Matsura, *Mukō-yamagatawara*, Asakusa, Tōkyō.

Rokusō-an, in the Imperial Museum, Ueno Park, Tōkyō.

II. Ikebana, or Flower Arrangement.

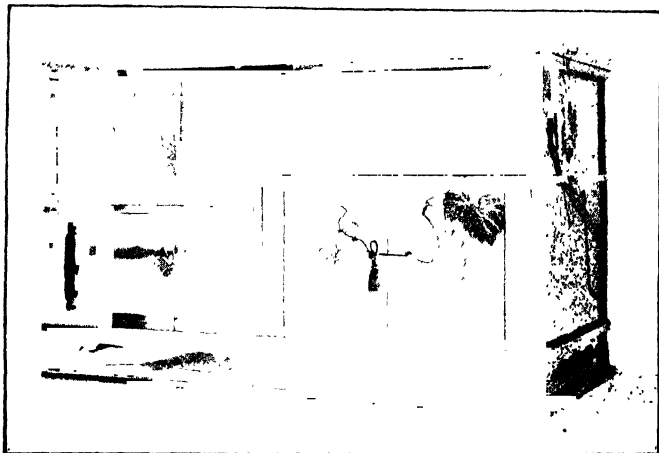
Ikebana, or Flower Arrangement, is the art of arranging flowers or tree-branches in a vase,—a well-arranged vase of flowers placed in the alcove always constituting an essential feature of a Japanese parlour. It is believed that the art originated in India with the worship of the Buddha image,—the arranged flowers being placed as an offering before the image. In Japan, where it has made a characteristic development, the art originated some 13 centuries ago with Ono-no-Imoko, who had orders from the Crown Prince Shōtoku-Taishi, the Constantine of Japanese Buddhism, to arrange the flowers offered before the Image in the Prince's private chapel. Ono-no-Imoko twice visited China as an envoy from the Japanese Court and late in life shaved his head and became a lay-priest. He then gave the name of *Ike-no-bō* to the house he lived in and became the founder of the *Ike-no-bō* School of flower arrangement. It is believed that he received instruction from the learned Crown Prince in the principles of flower arrangement. In the second half of the 14th century the art made a great advance, side by side with the development of the *Cha-no-yu*, or tea-ceremony, under the fostering care of the Ashikaga Shoguns. In the course of the Tokugawa Period many schools sprang up, rivalling one another in popular favour. Among these schools may be noted the presence of three different principles, to one of which each school adheres. Some schools advocate naturalism, teaching that arranged flowers should be made to look as natural as possible; some others take a pride in twisting and bending the stems and arranging the flowers or twigs in all sorts of fanciful ways; while yet another class are moderate, not going to the extremes of the other two. These three principles are known as *shin*, *gyō*, and *sō*, terms derived from the three styles of writing Chinese ideographs,—*Shin*, or model form, being applied to the natural method, *sō*, or free and running form, to the artificial and fanciful method, and *gyō*, or semi-regular form, to the moderate method. Flowers are usually arranged to be looked at from the front only; but in the case of flowers to be placed on banquet tables, they are so arranged as to be enjoyed from different directions. As a rule the arranged flowers in a vase consist of three blooms or branches, which are skilfully combined to produce an effect of elegance and refinement.

Hanging Scroll and the Floral Arrangement. If the *kake-mono*, or hanging scroll, is short and broad, the flower vase should be placed in the centre of the *toko-no-ma*, or alcove, while if it is long and narrow, slightly to one side. If two scrolls are hung on the alcove wall, the vase should be placed midway between the two, the idea being that the flowers, while adorning the room, should not hide from view any part of the scroll. It is also a rule to arrange flowers high in a vase, if the scroll is short and broad, and to arrange them low if the scroll hangs down low.

If the scroll contains a picture of mountain scenery, the flowers

which grow in marshes or by river banks should be selected, while if the scroll displays flowering plants, flowering tree-branches should be chosen for the vase. A scroll on which writings appear should be accompanied by a flower vase of refined elegance. If the scroll contains portraits of Chinese, the rule is to place before it a vase of flowering plants, if portraits of Japanese, one of flowering tree-branches.

Ikebana on Festive Occasions. For a wedding feast, for instance, the flowers of tree-branches should be arranged as straight and natural as possible. The materials regarded as fit for such occasions are pine, bamboo, and plum branches, (this triple combination, the 'shō-chiku-bai,' being regarded as the most auspicious), plum-blossoms, *suisen* (polyanthus narcissus), camellias, *kaidō* (pyrus spectabilis), lilies, and chrysanthemums. Flowers which easily fall, maples and other trees noted for their autumn foliage, trees blossoming for the second time, *mukuge* (rose of Sharon), *susuki* (Chinese miscanthus), *manju*, poppies, *fuyō* (changeable mallow), and reeds are taboo on festive occasions.



RAISED LACQUER ON AN ORNAMENTAL BOOK-CASE.

Secrets in Flower Arrangement. Beginners in the art of ikebana are usually first taught to arrange *haran* (a long and broad-leaved variety of orchid), and their training is complete when they have been initiated into the secrets of arranging certain flowers, which are regarded as the most difficult to deal with properly. These flowers are: in the School of Ike-no-bō,—*bashō* (musa basjos), lotus, *suisen* (polyanthus narcissus), *omoto* (rhodea japonica), camellia (single blossom), tree-peony, convolvulus; in the School of Enshū,—chrysanthemum, tree-peony, wistaria, cherry, *omoto*, *suisen*, and

maple. To arrange a single blossom of tree-peony, of *shakuyaku* (a kind of peony), or of *fuyō* is regarded as a difficult art, into the secret of which one requires to be initiated.

Relative Height of the Vase and Flowers. How high the flowers should be arranged depends altogether upon the kind of vase. If the vase is tall and narrow-necked, the height of the arranged flowers above the vase should be two or two and a half times the length of the vase. In case, however, the vase is wide-mouthed and broad at the brim, the flowers should be as high as two or two and half times the diameter of the mouth of the vase.

Kind of Flower Vase. Flower vases are generally of bronze or of porcelain. Bamboo basket-ware, containing water-holders, are sometimes used, - the Ashikaga Shogun Yoshimasa is said to have originated their use. Bamboo tubes are also quite common; they were first adopted, it is said, by Sen-no-Rikyū, a famous master of tea-ceremony in the time of Taikō Hideyoshi.

Mizu-age. Much painstaking study has been carried on by masters of ikebana as to methods of facilitating the drawing up of water (*mizu-age*) by the floral contents of the vase. Some kinds suck up the water easily, others with great difficulty, e.g. bamboo. Each school jealously guards the secrets of certain methods.

Schools (Ryū) of Ikebana: Ike-no-bō-ryū, Aoyama-ryū, Shōgetsudō-koryū, Jikei-ryū, Mishō-ryū (two schools), Enshū-ryū, Sekishū-ryū, Kō-ryū, Senke-koryū, Higashi-yama-jishōin-ryū, Sōami-ryū, Tōgen-ryū, Chikushin-ryū, Shōkwō-ryū, Sei-ryū.

Chapter XIX. Sketch of Japanese Literature.

I. Beginning of Japanese Literature.

Whether there existed any form of writing in this country, prior to the introduction of Chinese characters (late in the 3rd century), is a question concerning which Japanese scholars disagree. If, however, there had existed some simple method of writing, as seems not altogether improbable, owing to the close intercourse maintained from a very early period with Korea, which in many respects was much further advanced in civilization, it must have been confined to a very narrow circle and have been superseded at once by the highly developed Chinese writing and literature.

While therefore there was no written literature before the utilization of Chinese characters, it does not follow that there had not existed poems and stories which were stored in the memory and handed down from one generation to another. Thus it forms a part of the early tradition that Susanowo-no-Mikoto (brother of the Sun-Goddess) sang his famous song of 'Yakumo-tatsu' on the occasion of his marriage with Kushinada-hime; that Michiomi-no-Mikoto, on the occasion of the Emperor Jimmu's conquest of Eastern Japan, composed a martial poem in order to inspire the Imperial troops; that Tachibana-hime, the consort of Yamatotake-no-Mikoto (see P.

191, Vol. III.), composed a poem before throwing herself overboard on Sagami-nada as a sacrifice to ensure the safe voyage of her husband and his army. These early attempts at versification, as well as the stories of circumstances connected with them, have been sedulously committed to memory and handed down,—there having been a special class of historians, called *Katari-be*, connected with the Imperial Court, who made it their specialty to keep pure the nation's early traditions. It was out of the traditions thus treasured in the memory that the earliest records were composed, as soon as our forefathers learned how to transcribe the language in Chinese characters. These records, which remain to this day, are the *Kojiki* (712 A.D.), the *Fudo-ki* (713 A.D.), the *Uji-bumi*, etc. Being written in Chinese ideographs, using them in part phonetically, it is possible that the traditions thus written down lost some of their original characteristics; though these records are infinitely more valuable for giving us an insight into the early life of the Japanese race than the *Nihon-shoki*, for instance, which is written in the Chinese language. In the *Fudo-ki*, or 'Geographical Records', is contained a curious story relating that once upon a time Yatsukami-Tsuno-Mikoto, finding the land of Izumo (a region bordering on the Korean Strait and the seat of the earliest civilization) too small and young in civilization, drew the promontory of Shiragi (in Korea) nearer, by pulling it with a strong rope composed of three twisted strands, and then sewed together the two lands into one,—a story perhaps intended to convey the fact that the S. portion of the Korean Peninsula was made in an early period subject to the sway of the Izumo Court. These stories are generally written in a rhythmical style, which must have been of advantage when committing them to memory.

II. Growth of Japanese Literature, under Chinese Influence.

It was in 285 A.D., i.e. the 16th year of the Emperor Ōjin, that a Korean messenger, Ajiki, brought to Japan Wani, a scholar learned in Chinese classics. The latter remained in the Court as teacher to Prince Wakairatsuko. This was the first recorded introduction of the Chinese language. Thenceforth the descendants of Wani and other scholars from Korea and China formed a nucleus of learning, and soon a written form of the Japanese language was evolved with the aid of Chinese ideographs. A further great impetus was given by Buddhism (introduced in 552 A.D.), which supplied a new motive for learning Chinese literature, the Buddhist scriptures being all Chinese translations. Under the influence of Buddhism and the Chinese classics, the Japanese government was thoroughly remodelled in 645, on the bureaucratic system, so brilliantly organized in China. But underneath these civilizing processes ushered in from abroad, Japanese literature kept growing, as yet only slightly influenced by China's highly developed literature. As an example of the poetry of this period we select a poem by Prince Nukada, composed in reply to the Emperor Tenji's question, "Which is to

be preferred, the myriad flowers of spring or the coloured leaves of autumn?" The poem may be paraphrased as follows:—

When woods, long held in Winter's stern embrace,
Are yielded to the soft caress of Spring,
Within the flowerless glades fair blooms appear,
And erstwhile silent birds all joyous sing.
But ah! those blooms, alas! I cannot cull,
So dense the wood all entrance it debars;
Far better then than Springtide's blossoms gay,
All sadly left, are Autumn's scarlet sprays,
For these unchecked I pluck with lavish hand
To glad my heart and brighten mine abode.

III. Literature in the Nara Court Period.

Strictly speaking the Nara Court Period begins in 710 A.D. and ends with 784, covering a period of 74 years during which the Court stayed at Nara, prior to its permanent establishment in Kyōto. The great literary movement which bears the name of the Nara Period as a matter of fact began somewhat earlier than the establishment of the Court at Nara (710), *viz.* somewhere about 687, when the Empress Jitō commenced to reign, and lasted till the middle of Kwammu-Tennō's reign in Kyōto (about 794). It is no misnomer, however, to call it the Nara Period of literature, as the greater part of it, in fact the height of its splendour, was covered by the Nara Period. This was an era of great civilizing processes, when, following upon the Buddhistic reforms of Empress Suiko and Crown Prince Shōtoku, and the administrative reforms of Taikwa, the greatest activity was displayed in the study of Chinese literature, messengers and students being dispatched to China, then in the height of her splendour under the Tang Dynasty. Schools for the study of Chinese were established in many places; the composition of Chinese essays and poetry became a fashionable accomplishment among the court nobility. Japanese history, *viz.* the *Nihon-gi*, was written in the Chinese language, and the *K'wai-fū-sō*, a collection of Chinese poems by Japanese writers was published. But the most important result of this form of activity took the shape of the reduction to a written form of the early traditions, poems, prayers, and edicts (Imperial) of the nation; *viz.* the *Kojiki* (the first Japanese chronicle, now extant), the *Fudo-ki* (compilation of stories on geographical subjects), the *Uji-bumi* (genealogical records), *Norito* (prayers), *Senmyō* (Imperial edicts), and the *Manyō-shū* ('Myriad Leaves Collection'). The last-named is a collection of poetry, which is perhaps in point of importance second only to the *Kojiki*. All these constitute the earliest Japanese literature written with Chinese ideographs, which were largely used as signs for syllables and sounds. This way of employing ideographs soon led to the invention of simple letter-signs for sounds—the *kata-kana*—which were made by greatly simplifying certain ideographs. It may be added that this period of literary activity was also marked by a corresponding activity in architecture,

—the building of large and splendid Buddhist and Shintō temples, in particular of the *Dai-butsu* (huge image of Buddha), taking place side by side with the cultivation of letters.

The literature of this period, as typified by the *Manyō-shū*, shows but little trace of the pessimistic sentiments which at a later period became so marked. On the contrary it is permeated by a spirit of grandeur and hopefulness, as befits the expression of the sentiments of a young and awakening nation. The compilation is attributed to the poet Ōtomo-no-Yakamochi, and, though not without compositions written as far back as the time of Nintoku-Tennō (4th century), yet most of the poems in it are contemporary productions, the authors of which were drawn from all classes of persons,—from Emperors and Empresses down to their meanest subjects, even including beggars. The collection may therefore be regarded as a mirror, fairly reflecting the thoughts, ideals, and sentiments of the Japanese people at this period of their history.

The *Manyō-shū* contains 4,173 *tanka* (short poems of 31 syllables, composed of 5 lines of 5, 7, 5, 7, 7 syllables respectively), 61 *sedōka* (short poems of 38 syllables, an additional line of 7 syllables being inserted between the 2nd and 3rd lines of the *tanka*), 262 *chōka* (long poems of unequal length, composed of alternate lines of 5 and 7 syllables, the whole ending with a pair of 7 syllable lines), and 1 *renka* (a short poem of 5 lines, the last two of which are composed by a different person from the author of the first three). This last-mentioned kind, the *renka*, is the first example of the later *renka*, which came to be conjointly produced by several persons.

Among the well-known poets of this period may be mentioned *Kakinomoto-no-Hitomaro*, *Yamabe-no-Akahito*, *Yamakami-no-Okura*, *Ōtomo-no-Tabito*, *Ōtomo-no-Yakamochi*; of these the first two were the most celebrated. Both of them held minor posts in the Court, the former in the reigns of Jitō and Mommu and the latter under Shōmu-Tennō. Yamakami-no-Okura was the most accomplished Chinese scholar of them all, and, on his return from a mission to China, he occupied the post of Governor of Chikuzen (Kyūshū), an important diplomatic position at the time. Ōtomo-no-Tabito was a nobleman who held a ministerial post (*dainagon*) in the Government; his son Yakamochi (reputed compiler of the *Manyō-shū*) became a general in the army, besides being a high official in the Court. The following are some specimens of the poetical literature of this period:—

(1) On Passing the Ruined Capital of Ōmi.

(by *Kakinomoto-no-Hitomaro*).

I know not by what spirit moved, the Court
From Yamato its ancient seat hath changed,
For there hath reigned a long Imperial line,
Since first at Kashiwara, beside
Unebi's Mount, its capital was fixed.

Why then choose rural Ōtsu, hard by a lake?
 Men say, "The Court of old here had its seat,"
 "Yon site is where the splendid palace rose."
 But Court and palace grand alike have passed,
 And, sight of grief! before me lies a tract,
 Wild, desolate, enshrouded deep in mist.

Sazanami-no Shiga no Karasaki
Sakiku arcto,
Ōmiya bito no
Fune machi kanetsu.

Though Karasaki stands unchanged
 On Shiga's lake-lapped shore,
 Howe'er I wait, no boats appear
 With Court folk as of yore.

(2) On Beholding Fuji.

(by *Yamabe-no-Akahito*).

Tago-no-ura yu
Uchi-ide-te mire ba
Mashiro nizo
Fuji-no-takane ni
Yukizwa furi-keru.

As slow I pace on Tago's shore,
 Fair Fuji I descry;
 Her peerless peak aloft doth soar,
 Snow-crowned against the sky.

Norito, or Prayers, and *Semmyō*, or Edicts, are elegant prose compositions noted for their vigorous expression. The edicts contained in the *Shoku-Nihon-gi* are believed to be especially worthy of study.

The *Kojiki* (the oldest chronicle extant) was written down by Ō-no-Yasunaro, as delivered from memory by Hieda-no-Are. It is a treasure-house of early traditions of the Japanese race. The *Fudo-ki* contains accounts of different provinces, with curious stories and traditions. The *Uji-bumi* is a genealogical account of ancient families. One drawback to a study of these books is that the archaic expressions contained in them are sometimes very difficult of interpretation; while the substitution of Chinese ideographs for Japanese phrases has apparently put further difficulties in the way of a thorough understanding of certain passages.

IV. Literature in the Heian (Kyōto) Court Period.

A period of 398 years, extending from the founding of Kyōto (Heian) by Kwammu-Tennō (794) to the establishment of the Shogunate Government at Kamakura (1192), is known as the Heian Court Period. Of this epoch, by far the larger portion belongs to the ascendancy of the Fujiwara Clan, only during a quarter of a century in its closing years was it dominated by the Heike Family.

In the Heian Court Period, the study of Buddhistic and classical Chinese, initiated during the Nara Court Period, was carried on with an increasing zeal, and the pessimistic teachings of Buddhism began to influence strongly the literary productions of this period. This tendency was accelerated through the extinction of martial spirit, owing to the enervating effect of the luxurious life of the Court. Moreover the literature, while it gained in elegance and refinement, lost whatever of robustness and grandeur it possessed in the past. It has already been stated that the Japanese phonetic

signs known as *kata-kana* were invented during the Nara Period. Now *Kōbō-Daishi* invented another and a cursive set of phonetic symbols, the *hira-gana*, by simplifying the cursive or running form of ideographs. These two ways of writing Japanese sounds began to be gradually availed of. But for some time to come Chinese literature formed the main subject of study with scholars. They composed poetry and prose in this classical language. But the cessation of sending missions and students to China at the close of the 10th century was a signal for the rise of a pure native literature. The author of the Tosa Diary (935 A.D.), Ki-no-Tsurayuki, a Court nobleman of high rank, was the most celebrated among the pioneers of this form of pure Japanese prose. There now appeared various works—narratives, novels, and diaries—in this popular language. But the classical Chinese still continued to be much cultivated. Among the more substantial productions were the *Shoku-Nihon-gi*, *Nihon-kōki*, *Shoku-Nihon-kōki*, *Buntoku-zitsuroku*, *Sandai-zitsuroku* (all written in Chinese),—these, together with the *Nihon-gi* (already mentioned), being known as the Six National Histories,—a valued treasure-house of historical information. In native and Chinese poetry there appeared a series of *Choku-sen-shū* (collections of Japanese poems by an Imperial order), *Keikoku-shū*, *Honchō-bunsui*, both collections of Chinese poems and essays, and *Wakan-rōei-shū*, a collection of Japanese and Chinese poems. Concerning Japanese poems it may be stated that, while originally they were all intended to be sung, there gradually appeared short odes which were not songs, and in the Heian Period most of the classical *uta* produced were of the latter kind. On the other hand there arose popular songs, *saibara* and *imayō*, which were sung to the accompaniment of music.

The Japanese poetical literature of this period is contained in several collections made by an Imperial order: *Kokin-waka-shū* by Ki-no-Tsurayuki, *Go-sen-shū* by Gen-jun, *Shūi-shū* by Kwasan-Tennō,—the three being known as the *Sandai-shū*, or 'Three Imperial Collections'. Later there appeared *Go-shūi-shū*, *Kim-yō*, *Shikwa* and *Senzai*. But of these various collections, the first-mentioned, *Kokin-waka-shū*, is the most celebrated and next to the *Manyō-shū* has exercised the greatest influence on the later poetical productions of the country.

Among the most celebrated poets and poetesses of this epoch may be mentioned the names of Ariwara-no-Narihira, Ono-no-Komachi, Ki-no-Tsurayuki, Fujiwara-no-Toshinari. The following are a few specimens:—

Yo-no-naka-ni
Tae-te-sakura-no

Nakari-se-ba
Haru-no-kokoro-wa
Nodoke-kara-mashi.

(by Ariwara-no-Narihira.)

Were there no cherry blooms to see,

Man's heart in Spring would tranquil be.

Hito-wa-isa My absent friends, how run their thoughts,
Kokoro-mo-shirazu Alas! I do not know;
Furusato-wa But here unchanged as in old time
Hana-zo-mukashi-no The fragrant blossoms blow.
Ka-ni-nioi-keru
 (by Ki-no-Tsurayuki.)

Hana-no-irowa Alas! the flowers have faded all,
Utsuri-ni-keri-na Ere yet they met my gaze,
Itazura-ni So fast have I been chained at home
Waga-mi-yo-ni-furu By love and rainy days.
Nagame-seshi-ma-ni.
 (by the poetess Ono-no-Komachi.)

Yūsare-ba At Fukakusa-no-sato
Nobe-no-akikaze This evening lone and drear,
Mini-shimi-te The autumn wind sweeps o'er the moor
Uzura-naku-nari And chills me to my inmost core;
Fukakusa-no-sato. The sadness grows, as to its mate
 The quail's shrill call I hear.
 (by Fujiwara-no-Toshinari.)

As a sample of the popular songs of the period we give the following:—

Imayō.

Furuki-miyako-wo The capital lies desolate
Kite-mir-e-ba Where Emperors held sway,
Asaji-ga-hara-tozo Nought but a wild and grass-grown tract,
Nari-ni-keru With mouldered ruins gray;
Tsuki-no-hikari-wa With moonlight every space is filled,
Kuma-naku-te And I by autumn winds am chilled.
Akikaze-nomizo
Mini-wa-shimu

At this period there arose the custom of singing Chinese poems — a custom which is still in vogue.

A characteristic literary feature of this epoch is the rise of several female prose-writers who achieved immortal fame. Such were Murasaki-Shikibu (author of the *Genji-Monogatari*) and Sei-Shōnagon (author of the *Makura-no-Sōshi*). A reason for this phenomenon must be sought in the fact that Chinese classics still absorbed the energy of scholars in general, who regarded it as beneath their dignity to write in colloquial Japanese. Even Ki-no-Tsurayuki, author of the Tosa Diary, wrote it in the character of a woman, any allusion to himself being always in the third person. Among the productions in this popular style there appeared books of *Monogatari*, or stories in a rhythmical flowing style. These were either historical or romantic. The *Genji-Monogatari* by Murasaki-Shikibu was of the latter kind.

The *Genji-Monogatari* consists of 54 chapters and is remarkable for its minute delineation of characters. The author, Murasaki-Shikibu, was the widow of a nobleman and served in the Court as a lady in waiting to Jōtō-mon-in, the consort of Ichijō-Tennō. The hero of the romance is a royal prince, who is surrounded by

beautiful ladies and fine gentlemen of the Court. It is hoped that the following extract will convey some little idea of this masterpiece of early Japanese literature; it is the description of a scene in an autumn garden in the Court.

"The Prince rose early, and, as he looked from his room towards the east, he saw persons who were also awake and who, having rolled up their bamboo blinds, were enjoying the garden in the light of the early dawn. These people were many and all young, and somewhat doubtfully dressed in loose robes (evidently their night attire), which, however, in the grey dawn could not be very distinctly seen; but the way they wore these garments was amusing. The Prince now ordered his page to take the cages containing chirping insects out into the garden, in order to wet them in the morning dew. The page was joined in the garden by four or five maidens, who, dressed in gay robes displaying patterns of *Shion* (Tartar aster), pink, or *ominameshi* (rough-leaved patrinia), all flowers of the season, loitered about, cage in hand, from one thicket to another, gathering and bringing back with them some flowers, like the pink, which were most lovable. Their shapes, too, as they wandered about in the morning mist were most attractive to behold. The gentle breeze wafted perfume from their dresses, which had evidently caught it by contact with the flowers. The Prince became so enchanted with these beauties that he could not help coming out, though doing so very quietly and unobserved, but no sooner had he appeared than the maidens quietly slipped away, though they showed in their faces little trace of surprise."

The *Makura-no-Sōshi* by Sei-Shōnagon (another lady writer of genius) consists of notes and observations on current events and personages. It contains some very sharp and caustic criticisms.

The *Tosa-nikki*, or Tosa Diary, is an account of his journey home by sea from Tosa to Kyōto written by Ki-no-Tsurayuki, a nobleman of high rank, who had been in Tosa as governor of that province. The chief characteristic of the Diary is its artless simplicity and quiet humour.

V. Literature in the Kamakura Period.

This period, extending from 1192 to 1333, was marked by the rise of the hardy warriors of Kwantō, who despised the effeminate literature of the late Heian Period. In one respect there was a decline of literary culture—supreme attention being now paid to the art of government and the cultivation of a martial spirit, accompanied by a wide-spread habit of thrift. The study of classical Chinese also declined, and in its stead there arose a kind of mixed Chinese and Japanese prose, which must be looked upon as the beginning of the modern prose writings. Some very interesting narratives of battles and wars of the period just passed, like the *Hogen Monogatari*, *Heiji Monogatari*, and of the rise and fall of the Heike clan, viz. *Heike Monogatari*, and *Gempei Seisuiiki*, have become immortal. The authorship of these works, though attributed to Hamuro

Dainagon Tokinaga, is strictly speaking unknown. The last-named work, *Heike Monogatari*, is strongly permeated by the pessimistic ideas of Buddhism, which has led critics of later times to imagine its author to have been a Buddhist monk. The later dramatic literature of *utai* and *jōruri* is directly traceable to these books of *Monogatari*. In this period arose the peculiar style of letter writing which yet prevails, and which may be called a corrupt form of Chinese, or a Japanised Chinese.

In this period the elegant and sentimental *uta* greatly declined. If under the patronage of the Kyōto Court it still continued to be cultivated, all its spirit was gone,—its artistic form and fineness being alone retained. Still in the early part of the period there were some notable poets, whose productions are collected in the *Shin-Kokin-shū*, a work compiled (1205) by Fujiwara Sadaiye, by Imperial order. Besides the compiler himself, other names well known are Fujiwara Iyetaka, Priest Saigyō-Hosshi, the Shogun Sanetomo, the three retired Emperors, Gotoba, Tsuchimikado, and Juntoku, Princess Shikishi, Kamo Chōmei, etc.

The following are a few specimens of *uta* and *imayō* :—

Shimo mayou
Sorani shioreshi
Karigane no
Kaeru tsukasa ni
Harusame zo furu
 (by Sadaiye.)

On water-fowl that homeward wing,
 With shrill, discordant cry,
 There falls a sudden shower of spring
 From out the frosty sky.

Negawaku wa
Hana no shita nite
Ware shinan
Sono kisaragi no
Mochizuki no koro
 (by Saigyō-Hosshi.)

Ah! Would that I might fall asleep
 Beneath the fair Spring flowers,
 The full moon shining overhead,
 Bewept by April showers!

Mononofu no
Yanami tsukurou
Kote no ue ni
Arare tabashiru
Nasu no shinowara
 (by the Shogun Sanetomo.)

A warrior has bent his bow
 On Nasu's wild, wide plain
 In act to shoot, when 'gainst his hands
 Beat hail and mingled rain.

The following is a specimen of *imayō* song, on the Four Seasons of the Year, by Abbot Jichin :—

This April morn, at early dawn of day,
 What meets my gaze upon the mountain side?
 Though white like clouds, they must be flowers of spring.
 Through soft June rains the cuckoo's note is heard,
 A fragrance floats from iris blooms and groves
 Of citron-trees. With autumn's advent drear,
 We realise that half the year is flown;
 How sad to watch the nightly waning moon!
 This winter's morn, the well-known mountain paths
 By snow effaced, I dare not venture forth,
 But fancy wanders free with printless steps.

VI. The Ashikaga (or Muromachi) Period.

This is a period of 238 years, extending from 1335 to 1573, and mostly occupied by civil dissensions throughout the realm, but particularly at the seat of government, Kyōto. Learning and literary culture were practically confined to monasteries. Whatever literary productions there were had priests or recluses as their authors.

The *Taiheiki*, or Story of the Imperial Restoration Movement under the Emperor Godaigo, (by an unknown author) is a most notable production of this period. So also is the *Tsurezure-gusa*, a collection of stray notes and short prose pieces by Kenkō-Hosshi. These two works have done much in stimulating the prose writers of the later (Yedo) period. There arose a class of reciters, who read public audiences most exciting passages from the *Taiheiki*. But the most characteristic productions of this period were *utai*, or *yōkyoku*, which were dramatic pieces to be recited in a strong chanting style. The *utai* came to be accompanied by a mute play called the *nō* dance; (For the *utai* and *nō* dance, see P. CLXXIII).

In the production of *uta* or *tanka* (short odes) this period cannot boast of many brilliant names. There appeared two collections, however, one by Prince Munenaga and the other by Ton-a-Hosshi. But the *renka*, or long poems composed conjointly by several persons, became quite popular. These long pieces did not eschew the use of everyday colloquial terms, as did the *tanka*, in which only classical words were permitted. It came to be quite a fashion to hold gatherings of amateur poets, in order that each might share in the making of a long poem. It is believed that this has done much to cultivate poetical sentiment among the common people.

VII. Literature in the Yedo Period.

The establishment of the Tokugawa Shogunate in 1603 and the restoration of peace, which was to continue undisturbed till 1868, brought about the revival of Chinese classical learning, both in Yedo under Iyeyasu's patronage and in Kyōto with the encouragement given by the Emperor Gokwōmyō. Beginning with Fujiwara Seikwa and Hayashi Dōshun, who rose high in Iyeyasu's favour, there now arose great scholars, some of them saintly characters, like Nakae Tōju and Itō Jinsai, scholar statesmen, like Kumazawa Banzan, or men of robust intellect and literary accomplishment, like Ogyū Sorai. These founded schools or sects. While the larger part of the scholars followed the orthodox teachings of Chu Hsi (of Sung Dynasty), there were others, like Nakae and Kumazawa above named, who adhered to the doctrines of Wang Yang-Ming (of Ming Dynasty), or, like Itō Jinsai, went back to Confucius and Mencius, largely discarding the philosophy of Chu Hsi and Wang Yang-Ming, and Ogyū Sorai who further discarded Mencius, holding fast to the teachings of Confucius alone, as recorded in the *Analects* and the books edited by the Great Sage. As might be supposed, the setting up of these rival schools did much to stimulate interest in the study of Chinese classics and literature in general.

Closely following this Confucianist revival, there took place between the middle of the 18th and that of the 19th century another and very important movement, *viz.* the renaissance of Japan's national literature. The pioneer in the study and revival of the pure ancient Japanese literature was Kamo Mabuchi (died in 1769), who was followed by his illustrious and greater disciple, Moto-ori Norinaga (1730-1801). They were followed by Hirata Atsutane, who was less a scholar than a great propagandist of the Imperialistic and national sentiment. If the Confucianist revival infused a new moral life, the later renaissance movement called forth in the nation their national consciousness,—the two together forming a source whence arose modern loyalty and patriotism. In historical literature there appeared two great works,—*Dai-Nihon-shi*, compiled under the inspiring guidance of the daimyo of Mito, and *Nihon-gwaishi*, by Rai San-yō,—these being strongly permeated by the ethico-national sentiment produced by the above movements.

The revival of pure Japanese literature produced many poets of note,—the priest Keichū (who had preceded Kamo Mabuchi in the study of Japanese classics), Kamo, Moto-ori, Murata Harumi, and Katō Chikage, these being yet later followed by Kagawa Kageki and his disciple Hatta Tomonori. Of these Kamo wrote many long poems, which are believed to fairly rival some of the best in the *Manyō-shū*. We will give a few specimens of short poems (*tanka*):—

*Ura ura to
Nodokeki haru no
Kokoro yori
Nioi ide taru
Yamazakura kana
(by Kamo Mabuchi.)*

From out the heart of spring,
Like breath of incense sweet,
The fragrant cherry blooms
My charmed senses greet.

*Teru Tsuki no
Kage no chirikuru
Kokochi shite
Yoru yuku sode ni
Tamaru yuki kana
(by Kagawa Kageki.)*

And is it that the moonbeams pale
Shine on me here below?
As now I take my nightly walk,
My sleeves are filled with snow.

The *kyōka*, or comic poem, became quite popular towards the end of the 18th century. Shoku-sanjin, a samurai of Yedo and a Chinese scholar, attained a wide celebrity as a writer of this kind of verse. Another poet, known as Yadōya Meshimori, also became well known. A few specimens will suffice:—

*Imasara ni
Nanika oshiman
Jimmu yori
Nisen nen rai
Kure te yuku toshi.*

Why should I murmur now
That my life's end appears?
When for two thousand years,
From Jimmu-Tennō's reign,
Not one year doth remain,—
Gone, with its hopes and fears!

This poem was written by Shoku Sanjin as his *jisei*, or 'Death-song,' just before his death.

*Uta yomi wa
Heta koso yokere
Ame-tsuchi no
Ugoki dashite wa
Tamaru mono kawa.*

(This was written by Yadoya Meshimori referring to an old saying:—"A good poem moves the heavens and earth.")

The *haikai* is a series of short verses (each verse being of 17 syllables, that is even shorter than the *tanka*, or ordinary *uta* of 31 syllables), made by members of the company present, each of whom makes one verse in turn. The first verse, which is the leader of the series, is known as the *hokku*. Later there arose a custom of making the verses singly; they were then known as *hokku*, or sometimes *haikai*. The *hokku* verse differs from the *uta*, or classical poem, in that ordinary colloquial words are freely used. The *hokku* is essentially a plebeian verse, but in the hand of a master a great deal of thought and sentiment may be compressed within these 17 syllables. Among the masters of *hokku* may be mentioned Teitoku, Sōin, Bashō, Kikaku, Ransetsu, Kyorai, Shikō, Kyoroku, Buson, Ryōta, Issa; of these Bashō is regarded as peerless. We give a few specimens as follows:—

*Hana no kumo
Kane wa Ueno ka
Asakusa ka.
(by Bashō.)*

Ah, clouds of blooms!
And hark! that bell—
From Ueno? or Asakusa?
In sooth 'twere hard to tell.

*Haru no umi,
Hinemosu notari
Notari kana.
(by Buson.)*

Oh, vast Spring sea!
From pole to pole
Thy waves all day
Nor rest nor stay,
But onward roll.

*Yūdachi ya,
Ie-wo megurite
Ahiu naku.
(by Kikaku.)*

A sudden shower!
The ducks in glee
Around the house
Quack joyfully.

*Iase gaeru,
Makeru na Issa
Koreni ari.
(by Issa.)*

Ye hungry frogs! croak on nor yield
To other croakers loud the field;
I, Issa, here, will back you.

The popular songs of this period are short songs, like *ko-uta* and *ha-uta*, and long songs like *naga-uta*,—these having been severally developed from the *saibara* of the previous period. These are sung to the accompaniment of *samisen* music. We will give a few specimens of short songs:—

*Watari kurabe te
Yononaka mireba,
Awa-no-Naruto ni
Nami wa nashi.*

Look boldly forth upon Life's sea,
After much drifting to and fro;
Thou seest that no waves there be,
E'en at Awa-no-Naruto.

*Yoshiya wazakure Miwa asagao no
Hikage matsu-ma no hana-no-iro
Urami-rareshimo uramishi-hitomo
Tomo-ni kie-yuku nobe-no-tsuyu.*

What matter if our little lives of gloom
Are like the transient morning-glory bloom,
That fades when touched by slanting eastern beams?
On hated, hated, too, soon shuts the tomb.

Jōruri, a ballad-drama, which is sung or recited in loud and measured intonations, is quite a feature of popular literature of the Yedo Period. Its rise and the influence it has since exercised are mainly due to an author of genius and great industry—Chikamatsu Monzaemon. For particulars see P. CLXXVIII. Among prose-writers of the period, Arai Hakuseki, Kaibara Yekken, and Muro Kyūsō stand out prominently. In contrast to most other learned authors, who wrote in Chinese, these wrote in a mixed Chinese and Japanese style, using ideographs and Chinese phrases freely, and interspersing *kana* characters among them. The writings of these men have furnished models for modern Japanese prose. Arai was a historian, whose *Tokushi-goron*, or historical studies, and *Hankan-pu*, or Histories of Feudal Daimyos, are still widely read. Kaibara and Muro were both celebrated Confucianist scholars, who have exercised a widespread moral influence by their popular works on Confucianist teachings. Kaibara's *Kadō-kun*, *Yōjō-kun*, and especially *Onna-daigaku* (Teachings on Women's Duties), and Muro's *Shun-dai Zatsuzwa* (Miscellaneous Talks) have become most widely known.

Novels and *romances* came to be a great feature of the popular literature in the second half of the Tokugawa (Yedo) Period. In stories of a comical kind, Shiki-tei Samba and Jippen-sha Ikku were best known; in sentimental novels, Ryūtei Tanehiko and Tamenaga Shunsui, in realistic novels Ihara Saikwaku monopolised the field. But as a writer of romantic novels, Kyokutei Bakin stands head and shoulders above his contemporaries. The best known of his works, which number altogether 260, are *Hakken-den*, *Yumiharizuki*, *Musōbyōe Kochō Monogatari*, etc. Bakin has been not unfitly compared by some writers to Sir Walter Scott.

VIII. Literature in the Meiji Period.

Just as the introduction of Hindu and Chinese ideas formed so marked a feature of the literary life of the Heian Period, so the modern literary life of Japan is remarkable for the great influence which is being exercised by European literature. There has scarcely been time yet, in the short space of less than half a century, for Japan to recover full independence from the powerful influences produced by contact with modern western thought and to develop her own literature, just as she asserted her originality in the later Tokugawa Period, after having absorbed the best part of the foreign thoughts introduced earlier.

Modern Japan was first brought into touch with the intellectual and moral life of the West by means of the English language. Whatever had been learned earlier through the medium of the Dutch language was practically confined to medicine, chemistry, and military science; though we must not forget that the first books published on jurisprudence and politics were penned by students of the Dutch language, like Nishi Amame, Katō Hiroyuki, and Tsuda Mamichi. With the opening of the country to foreign intercourse in

the fifth decade of the 19th century, men began to learn English and to visit the United States and England. Not a few, however, went to France. Some of them who did not fill high posts in the Government, engaged afterwards, in educational and literary labours, and as a result the works or a part of the works of Rousseau, Montesquieu, Lieber, Adam Smith, Mill, Spencer, and Darwin were presented in a Japanese dress. Nakamura Keiu, a leading Chinese scholar of the day, who learned to read English, translated Samuel Smiles's "Self-Help," which has done an immense amount of good. Nakae Tokusuke, a gifted student of French, translated Rousseau's "Contrat Social," which became the bible of political agitators. But it was Fukuzawa Yukichi, known later as the "Sage of Mita," who proved, by means of his most fascinating popular works on "Things European," a most powerful instrument in placing his countrymen under the influence of modern thought. It must be added that the new western ideas, which have come to be so potent a factor in the evolution of modern Japan, were not confined to utilitarian and agnostic forms of thought, but that through the Japanese Bible and teachings of Christianity the spiritual side of European civilization has strongly engaged the attention of the Japanese. No one can fail to notice in the later literature of the Meiji Period certain marked traces of Christian ideas.

The German language, though its study was commenced much later than that of French, probably exerted on the whole a much greater influence than the latter. Through it not only military and medical sciences, but jurisprudence, philosophy, and literature were studied. Russian literature, in the form of novels, has also received considerable attention.

In poetry, the first sign of European influence was seen in an attempt to break away from the rigid form of thirty-one syllables, to which poetry (in the classic sense) had been practically confined. The *Shintaishi*, or New form poetry, was modelled after European poetry, being divided in the case of long poems into several stanzas. In 1882 there was published a book of *Shintaishi*, containing translations of poems from English and American authors of Campbell's "Ye Mariners of England" and Tennyson's "Charge of the Light Brigade." Since then several authors have published books of *Shintaishi*, some of which attained some reputation.

Newspapers and periodical magazines form an entirely novel feature in the modern life of Japan. The war of the Kagoshima rebellion in 1877, the Sino-Japanese War (1894-5), and the Russo-Japanese War (1904-5) have done much to promote journalistic enterprise. According to the returns of 1912, there are altogether about 2,000 daily journals and periodicals.

In connection with the political agitations of the 8th decade of the last century, there appeared many political novels, many of them being adaptations from works of Lord Lytton or of Disraeli. Perhaps the two books which attained the widest celebrity at this

time were *Keikoku-bidan* (by Yano Ryūkei), an historical novel based on the life of Epaminondas, a Theban patriot of ancient Greece, and *Kajin-no-kigū* (by Tōkai Sanshū), in which patriots from Japan, China, Spain, Poland, Hungary, Turkey, Egypt, *etc.*, meet together to discuss the political problems of those countries.

Among writers of realistic novels, three names occupy a leading place,—Tsubouchi Shōyō, Ozaki Kōyō, and Kōda Roban. Tsubouchi (Professor of English Literature in Waseda University) wrote the first realistic novel of modern Japan (*Tōsei-Shōsei-katagi*) and has since exercised a powerful influence as a literary critic and a translator of Shakespeare. Ozaki Kōyō, who unfortunately died early, was the author of several celebrated works (*Irozange*, *Konjiki-yasha*, *etc.*) and was a master mind who inspired many younger men who afterwards became famous. Kōda Roban is the Professor of Literature in the Kyōto Imperial University and the author of several well-known novels (*Gojū-no-tō*, *etc.*). Other notable writers of fiction are Futabatei Shimei, Yamada Bimyōsai, Izumi Kyōkwa, Hirotsu Ryūrō, Oguri Fuyō, Shimazaki Tōson, Kosugi Tengwai, *etc.* Kunikida Doppo, Kawakami Bizan and Higuchi Ichiyō have died prematurely. The last-named, a female writer, showed real signs of genius. Tokutomi Rokwa is a writer of genius and the author of several popular novels; one of them, *Hototogisu*, having been translated into English. Apart from the circle of professional novel writers, there is Dr. Mori Ōgai, Surgeon-General to the Army, a powerful writer and a profound student of German literature. We must not forget to mention the name of Natsume Sōseki, who was at one time Professor of English Literature in the Tōkyō Imperial University; he is the author of a well-known novel, *Wagahai wa Nekode aru* ("I am a cat.").

Chapter XX. Landscape Gardening.

The first mention of landscape gardening in this country occurs in the *Nihon-gi*, where it is stated that in the 20th year of the Empress Suiko (612 A. D.), the Empress ordered a naturalized Korean, named Roshikō, to make a garden in the Palace grounds representing Mt. Shumisen (an imaginary Buddhist holy mountain) and a Chinese bridge. Since then the art of landscape gardening seems to have been at all times much cultivated,—the building of a permanent capital first at Nara and later in Kyōto and of so many splendid temples supplying the motive for the making of beautiful gardens. The Chinese ideas of gardening were in the early periods evidently all-powerful. But the ideas originally imported from Korea and China were constantly improved in application through the working of the artistic genius of the people. During the Heian Period many notable gardens were made, both in the Imperial Palace grounds and in those attached to the residences of nobles,—

the gardens consisting of hills, lakes, bridges, and groves of trees and shrubs. In the Kamakura Period and later, the disciplinary ideas of the Zen Sect of Buddhism apparently did much to give a tone of refinement and tranquillity to landscape gardens. In the Ashikaga Period the art seems to have reached a high state of development, as may be seen in the gardens of Ginkaku-ji, and Daisen-in (Daitoku-ji), both in Kyōto and made by a master-gardener, Sōami. The ideas so successfully put into execution have come to influence the plans of later masters of gardening. Throughout the Tokugawa Period the Shoguns and the hundreds of daimyos all had their villas, which vied with one another in the beauty of their landscape gardens. The taste had so permeated the community at large that every considerable house invariably had its pretty garden. These gardens were either *hiro-niwa* (plain gardens) or *yama-niwa* (hilly gardens), which were planned according to certain rules (too often stereo-typed), in respect to the disposition of rocks, trees, fences, bridges, *etc.*, *etc.*

(a) In the case of a main residence, the house with its parlour was the first consideration, and the garden was made to suit the parlour, figuring as an adjunct to it. But in the case of a villa, the garden was the main object, with its hills, lakes, forest, *etc.*, in view of which houses were put up.

(b) The garden of a house for tea-ceremony is devised so as to reveal little trace of plan or skill,—the utmost effort being taken to give the impression that the garden is some wild, deep mountain valley. There are rigid rules for the making of this kind of garden.

(c) In the garden are hills, lakes, and streams, which are made to look as natural as possible, and there is often a waterfall. The lake sometimes contains an islet, also narrow beaches fringe its shore. There is a central, chief rock, regarded as semi-sacred. A grove of trees and bamboos forms the background.

(d) All large stones or rocks should be thoroughly washed, so that no trace of dust or earth remains. Otherwise the stones are apt to grow moss. Moss should grow on the ground, but not on the stones or trees. When, however, these stones remain long exposed to the action of the elements, there grows on them a hardy kind of lichen and the stones acquire an antique look, which is highly appreciated. Stone cisterns must be kept scrupulously clean, both the basin and general exterior.

(e) Fences are of various kinds (*viz.* kenninji-gaki, daitokuji-gaki, ōura-gaki, yotsume-gaki, ike-gaki, *etc.*), each kind being made according to strict rules. Most of these are made of bamboo. The fences within the garden should be made so that it is possible to see through them.

(f) A plum-tree by a fence is known as sode-ga-ka, or "perfume from a sleeve" (a fence resembling the sleeve of a Japanese *kimono*)

(g) Stone lanterns are all made of granite and are of various patterns, *viz.* *enshū-gata*, *jukō-gata*, *yukimi-gata*, *rikyū-gata*, *soeki-gata*, *etc.*

(h) Cisterns, too, should be made of granite. They are of different patterns,—*ensei-shuku*, *hōsei-shuku*, *sekisui-ko*, *etc.* They are sometimes of bronze or earthenware, but these are not according to strict rules.

Among the notable landscape gardens of the country may be mentioned *Shizen-en* (belonging to the Imperial Household), the gardens of *Higashi-Hongwanji*, *Kinkakuji*, *Ginkakuji*, *Shūgakuin*,—these in *Kyōto*; *Fukiage garden* (in the Imperial Palace grounds), *Shiba-Rikyū*, *Kōraku-en*—these in *Tōkyō*; *Kōraku-en* of *Okayama*, *Kuribayashi Kōen* of *Takamatsu*, *Sen-tei* of *Hiroshima*.

Bonsai and Bonseki.

Bonsai, or potted plants, are dwarf-trees planted in pots, which are made to show all the beauties of a large natural tree, or an ancient tree, or even natural scenery of great extent. Of trees for planting in pots, *matsu* (pine) and *ma-kashiwa* are preferred to all other kinds. A specimen of either of these trees, which has lived over 100 years in a pot, sometimes costs several thousand *yen*. But other trees, such as *sugi* (*cryptomeria*), *tsuki-keyaki* (*zelkova acuminata*), *momiji* (maple), and *hinoki* (ground cypress), are quite as often potted. Some trees have two trunks, some a single trunk; sometimes different trees are associated with the main tree. *Suiban-mono* is a kind of *bonsai*,—in which a sea-shore with beaches and rocky precipice is represented, side by side with a grove of trees. *Tōkyō*, *Nagoya*, *Ōsaka*, and *Sanuki* are centres of *bonsai* cultivation.

Bon-seki are tray-landscapes, being representations of natural scenery by means of stones and sand on a tray. Sometimes artificial trees and flowers as well as tiny models of men and animals are placed on the tray. In this latter case it is called *hako-niwa*.

Section I. South-Western Japan.

General Sketch.

As is well known there are certain features in the life and manners of the Japanese people, wherein the N.E. half of the country is distinct from the S.W., and the dividing line may be said to pass through *Nagoya*. These differences seem to have arisen from the fact that the civilization of the N.E. half of the country has been developed under influences emanating from *Yedo* (now *Tōkyō*), while the S.W. half always drew its inspiration from *Kyōto* (and *Osaka*). The two distinct influences of *Yedo* and *Kyōto* have always met at *Nagoya* and there tended to amalgamate. In other respects also, *Nagoya* remains to-day the meeting place of S.W. and N.E. Japan. The Main Trunk Line of Railway passing through the Main Island, starting from *Shimonoseki* and ending at *Aomori*, passes through *Nagoya*, where also centre other important lines, such as the Kwansai Line coming from *Osaka* via *Nara*, and the Chūō Line coming from *Tōkyō* (also from *Niigata* and *Nagano*) via the famous Kiso Route. We find it convenient therefore to regard *Nagoya* as the dividing point between S. W. and N. E. Japan.

The tourists from Europe who come by the Trans-Continental Route via *Fusan* or *Dairen* will make *Shimonoseki* their first landing place, while those coming by the Ocean Route via Suez will touch first at *Nagasaki*. From *Nagasaki* the railway will convey them to *Moji* whence the ferry takes them (in $\frac{1}{4}$ hr.) across the straits to *Shimonoseki*; from the latter place to *Kōbe*, *Kyōto*, *Nagoya*, or *Tōkyō*, they will find Express Trains running several times daily. They will find here also steamers plying to all the important towns on the Japan Sea Coast, as well as to towns on the coasts of *Kyūshū*, *Shikoku*, and *San-yō-dō*.

From Chōsen to Japan Proper. At *Fusan*, the passenger by the Manchuria-Chōsen Express transfers to one of the Japanese Government Railways' ferry steamers, provided with all necessary comforts (see P. 4-5), in order to cross the Strait of Chōsen (120 naut. m.) to the Main Island of Japan. The Chōsen Strait is rich in memories of great battles, ancient and modern, which played an important part in deciding the fate of the Japanese Empire. The Strait is also rich in exquisite scenery, exceptionally so for some time before the steamer steers into *Shimonoseki* Port, for innumerable beautiful islands now reveal themselves one by one, at each turn of the ship,—the scene being comparable to that of Scandinavian fjord. As the ship enters the port, a new sensation awaits the stranger, for he will find himself at once in the midst of the bustle and novelty of Japanese life, which differs so widely, not only from the life in Europe and America, but also from that in Manchuria and Chōsen.

The tourist's luggage is examined by the customs official on board the ferry-steamer, instead of at the *Shimonoseki* Office. Tobacco and cigars are exempt from duty, only when carried in a small quantity, just sufficient for the traveller's immediate need.

Route I. Shimonoseki and Moji.

Shimonoseki.

Hotel: *San-yō Hotel*† (Pl. D 7). **Japanese Inns:** *Shumpan-rō* (Pl. 16, J 5), *Daikichi-rō*, *Kawa-u*, *Kimpa-rō*, *Isaka*, *Kashi-chō*, *Higomata*, *Mutō*, *Tenshin-rō*. **Restaurants:** *San-yō Hotel*; Japanese cookery, *Shumpan-rō*, *Daikichi-rō*, *Chōtō-rō*, *Chinkai-rō*, *Taihan-rō*.

† *San-yō Hotel* (English spoken)—managed under the auspices of the Imperial Government Railways—is situated in front of the Shimonoseki Station. The Hotel is conducted on both American and European plans and contains a bar, library, billiard-room, etc. Rooms may be engaged in advance while on the train by giving orders to the compartment boys. The tariff at the Hotel is as follows:—

European plan (Rooms only)	single bed	double bed	2 single beds
for 12 hrs.	¥1.00—7.00	¥1.50—10.00	¥2.00—10.50
for 24 hrs.	¥1.50—10.00	¥2.00—13.00	¥2.50—15.00
American plan (Rooms with meals)			
for 24 hrs.	¥4.00—12.50	¥7.00—18.00	¥7.50—20.00

Meals, baths, etc.: Breakfast, ¥1.00; lunch ¥1.00, ¥1.20, ¥1.50; supper ¥1.50; cold collation ¥1.00; sandwiches ¥0.35—¥0.70; tea or coffee ¥0.20; bath ¥0.20.

Consulates: Austro-Hungarian Consulate (at *Karato-chō*), German Consulate (at *Higashi-nabe-chō*, Pl. 11, H 5), British Consulate (at *Karato-chō*, Pl. 6, H 6). Norwegian Consulate (represented by Uryū Shōkwai).

General Description.

Shimonoseki (originally called *Akamagaseki*, popularly known as *Bakan*), at the S. W. extremity of *Honshū* (or the Main Island), is situated in 130° 56' E. long., 33° 57' 30" N. lat., on the N. coast of the Shimonoseki Straits, and holds, together with *Moji* on the opposite coast, the key of the W. gateway of the Inland Sea. The town is laid out mainly on a long narrow strip of level land lying between the sea and a steep hill, the latter giving protection against the N. blasts. The town extends 4 m. from E. to W. and contains 58,254 inhabitants. *Nabe-chō* and *Kwannon-zaki-chō* are the busiest streets.

History. The town is famous in connection with the tragical fate of the *Taira* Clan, exterminated by the *Minamoto* Clan in the sea-fight (12th cent.) at *Dan-no-ura*, at the E. end of the city. Here also took place the famous bombardment of the forts by the combined fleets of England, France, the United States, and Holland, in retaliation for the repeated firings on foreign ships passing through the Straits (1864).* Here also took place the afterwards famous, but then secret, meeting between *Takasugi Shinsaku* (of *Chōshū*) and *Saigō Takamori* (of *Satsuma*), in which was arranged the Anti-Tokugawa league of *Chōshū* and *Satsuma*, the two most powerful S. W. Daimates, on behalf of the Imperial Restoration. After the Restoration (1868), *Shimonoseki*, owing to its advantageous geographical position, made rapid progress in prosperity, and in recent years *Moji* also has made a phenomenal growth as a new town. Here in 1895 was signed by Premier *Itō* and *Li-hung-chang* the famous Treaty of Shimonoseki, restoring friendly relations between China and Japan.

* **Shimonoseki Affair.** In 1863 the Daimyo of *Chōshū*, in whose domain *Shimonoseki* was situated, decided to boldly lead the way in expelling foreigners from Japan by repeatedly firing on foreign ships from his batteries on the coast.

Although American and French warships were separately despatched and inflicted severe damage on the *Chōshū* gun-boats and land batteries, the intrepid Daimyo was not brought to terms. It was when the English, French, American, and Dutch combined fleet (17 ships in all) attacked the place and seized the batteries by landing marines (Sept. 5-8, 1864) that Chōshū finally agreed to cease hostilities, and thenceforth to supply the foreigners with provisions. As Chōshū pleaded inability to pay an indemnity, the four Powers concluded a convention with the *Shōgun*, by the terms of which the latter agreed to pay \$3,000,000 to the Powers concerned in settlement of all demands. In 1883, the United States refunded to Japan \$785,000, her share in this indemnity.

Communications.

Railways. At the S. end of the city is the terminus of the Trunk Line of railway passing through the Main Island or *Honshū*. The first part of the line, the so-called San-yō Main Line, takes in such important places as *Hiroshima*, *Okayama*, and *Himeji*, before it reaches *Kōbe*.

Distances and Fares from *Shimonoski* to the principal cities in Japan are as follows:—

Stations	Distances <i>m.</i>	Fares	
		1st class <i>yen</i>	2nd class <i>yen</i>
Moji	1.5	.20	.15
Kokura	8.8	.50	.33
Hakata	48.7	2.15	1.32
Saga	82.4	3.28	2.00
Nagasaki	165.5	5.50	3.33
Kumamoto	122.7	4.43	2.69
Kagoshima	238.6	7.15	4.32
Beppu	83.4	3.30	2.01
Yamaguchi	51.5	2.13	1.28
Miyajima	126.0	4.35	2.61
Hiroshima	139.5	4.68	2.81
Okayama	240.2	7.00	4.20
Himeji	295.2	8.10	4.86
Kōbe	329.3	8.70	5.22
Osaka	349.6	9.08	5.45
Kyōto	376.4	9.53	5.72
Miyazu	452.8	*11.00	*6.80
* Including ferry fare from Maizuru to Miyazu.			
Taisha (<i>via</i> Himeji)	505.8	11.80	7.08
Nara (<i>via</i> Kyōto)	402.4	10.00	6.00
Nagoya	471.1	11.20	6.72
Yamada (<i>via</i> Tennōji)	461.1	11.03	6.62
Iiranuma (Yokohama)	687.4	14.98	8.99
Shimbashi	704.5	15.28	9.17
Tsuruga	451.6	10.85	6.51

At the Shimonoski (Moji) Station, through-tickets for principal cities in Europe, Manchuria, and Chōsen are issued (see Introductory Remarks in Vol. I.).

Passage Rates with Through Ticket.

From Shimonoseki (Moji)	Distances	Fares		Per each 10 kg. in excess of free luggage allowance
		Express Trains		
		1st class	2nd class	
<i>Via Fusan</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>
Fusan	150	10.00	10.00	0.40
Keijō	420	23.50	19.45	0.60
Heijō	585	31.75	26.25	0.80
Shin-Gishū	732	41.10	31.40	1.20
Fengtien	903	51.95	36.10	1.36
Harbin	1,244	80.60	58.05	2.06
Manchuria	1,827	135.50	99.60	3.06
Moscow	6,180	274.25	201.35	8.08
St. Petersburg (<i>Via</i> Viatka)	6,347	278.55	204.10	8.18
London (<i>Via</i> Ostend)	8,068	405.89	285.03	10.34
Berlin	7,411	352.81	248.81	8.33
Paris	8,079	400.48	281.41	9.80
<i>Via Dairen</i>				
Dairen	495	36.00	36.00	0.18
Harbin	1,083	80.60	—	1.04
Manchuria	1,666	135.50	109.25	2.04
Irkutsk	2,615	183.40	139.25	3.74
Moscow	6,019	274.45	201.55	7.06
St. Peter-burg (<i>Via</i> Viatka)	6,186	278.75	204.30	7.16
London (<i>Via</i> Ostend)	7,907	405.89	285.03	10.34
Berlin	7,250	352.81	248.81	8.33
Paris	7,918	400.48	281.41	9.80
<i>Via Vladivostok</i>				
Vladivostok	1,024	49.35	44.55	0.88
Harbin	1,519	94.95	—	1.94
Manchuria	2,102	149.30	107.85	2.74
Irkutsk	3,043	198.60	137.85	4.44
Moscow	6,447	289.65	200.15	7.76
St. Petersburg (<i>Via</i> Viatka)	6,614	293.95	202.90	7.86
London (<i>Via</i> Ostend)	8,335	421.13	283.69	11.04
Berlin	7,677	368.05	247.47	9.02
Paris	8,345	415.72	280.07	10.49

Ferry Services:— (a) Shimonoseki-Moji Ferry, a connecting steamship service between the railway station at *Shimonoseki* and the jetty at *Moji* (1½ m.). The service (15 times daily, in 15 min.) is operated by the Government Railways. (b) Shimonoseki-Fusan Ferry. The Government Railways operate a ferry service across the famous Tsushima Straits (120 m.) twice daily from each end, employing 5 ships; the service makes connection with the trains on both sides.

Schedule for Shimonoseki-Fusan Ferry Service.

Sailing	leave Shimonoseki (or Moji)	arrive Fusan	Fares
Daily	(1) p.m. 10.00 (3) a.m. 10.40	(1) a.m. 9.00 (3) p.m. 9.10	1st class, ¥ 10.
	leave Fusan	arrive Shimonoseki (or Moji)	2nd class, ¥ 6.
	(2) p.m. 9.00 (4) a.m. 6.40	(2) a.m. 8.00 (4) p.m. 5.40	3rd class, ¥ 3.

Ships and Accommodations.

Ships	Gross Tonnage	Capacity for Passengers		Cabins	
		1st cl.	2nd cl.	1st class	2nd class
Koma-Maru	3,107	43	128	1 special cabin { berths 2 sofas 2 13 ordinary cabins { berths 26 sofas 13	2 cabins { berths 12 4 cabins { berths 28
Shiragi-Maru	"	"	"	"	"
Iki-Maru	1,691	18	64	6 cabins { berths 12 sofas 6	Sleeping-berths 16
Tsushima-Maru	"	"	"	"	"
Kōsai-Maru	2,635	42	42	14 cabins { berths 28 sofas 14	4 cabins { berths 24 sofas 4

N.B. Conveyance of Goods-wagons across the Shimonoseki Straits was begun in Oct. 1911. The goods had formerly to be unloaded from the cars, then conveyed across the Straits, and loaded into cars again—the process necessitating much labour and time. Now 3 freight-cars are conveyed in a boat and linked at once to a train at the station on the other side, the whole process taking up less than 1 hr.

Water Routes:—The more important steamship lines which call at *Moji* or *Shimonoseki* are as follows:—

a) *Nippon Yusen Kaisha Lines:* *European Line*—*Yokohama* to *Antwerp*, calling at *Kōbe*, *Shanghai*, *Hongkong*, *Singapore*, *Penang*, *Colombo*, *Suez*, *Port Said*, *Marseilles*, *London*—fortnightly. *American Line*—*Hongkong* to *Seattle*, calling at *Keelung*,* *Shanghai*, *Kōbe*, *Yokkaichi*,* *Shimizu*,* *Yokohama*, *Victoria*—fortnightly (asterisks indicate the ports called at occasionally). *Australian Line*

—*Yokohama to Melbourne*, calling at Kōbe, Nagasaki, Hongkong, Manila, Thursday Island, Townsville, Brisbane, Sydney—monthly (Ships:—*Kumano-maru*, *Nikkō-maru*, *Yawata-maru*). *Yokohama-Shanghai Line*—calling at Kōbe and Nagasaki—twice weekly. *Yokohama-North China Line*—calling at Yokkaichi, Kōbe, Jinsen, Dairen, Taku, Newchwang—fortnightly. *Kōbe-North China Line*—Kōbe to Newchwang, calling at Nagasaki and Taku—5 times monthly. *Kōbe-Vladivostok Line*—calling at Nagasaki, Fusan, Genzan, Seishin—once in 3 weeks. *Kōbe-Keelung and Kōwarenkō Line*—4 times monthly.

b) *Osaka Shōsen Kwaisha Lines: American Line*—*Hongkong to Tacoma*, calling at Keelung, Shanghai, Nagasaki, Kōbe, Yokkaichi, Shimizu, Yokohama, Victoria—monthly. *Osaka-Jinsen Line*—calling at Kōbe, Fusan, Moppo, Kunsan (sometimes also at Izuhara and Masan)—twice weekly. *Osaka-Antung Line*—calling at Kōbe, Jinsen, Chinnampo—twice monthly. *Osaka-Tientsin Line*—calling at Kōbe and Moji—4 times monthly. *Osaka-Seishin Line*—calling at Kōbe, Ujina, Fusan, Genzan, Seikoshin, Shimpō, Jōshin—3 times monthly. *Yokohama-Takow Line*—calling at Kōbe, Ujina, Nagasaki, Keelung, Anping—twice monthly. *Yokohama-Anping Line*—calling at Nagoya, Katsu-ura, Ōsaka, Kōbe, and Keelung (sometimes also at Kagoshima)—5 or 6 times monthly. *Kōbe-Keelung Line*—direct service—4 times monthly. *Osaka-Dairen Line*—calling at Kōbe, and sometimes also at Ujina—twice weekly. *Osaka-Shimonoseki Line*—leaving daily from each end and calling at Inland Sea ports. *Shimonoseki-Kitsuki Line*—calling at San-in-dō ports—on alternate days. *Osaka-Beppu-Moji Line* (Special Ferry ‘Kurenai-maru’s Service’)—calling at Kōbe, Takamatsu, Takahama, and Ōita—leaving from both ends every 5 days. *Osaka-Shikoku Line*—leaving Ōsaka and Moji (Shimonoseki) on alternate days and calling at the N. coast ports of Shikoku. *Osaka-San-in Line*—*Osaka to Yasuki*, calling at Kōbe, Shikoku ports, San-in-dō ports, Sakai, and Yonago—leaving from both ends every even-numbered day.

Public Offices, Banks, Firms, Schools, etc.

Public Offices, etc.: Shimonoseki Fortress Headquarters (*Tohama-chō*), Moji Custom-House’s Agencies (Pl. 7, H 6), Shimonoseki Meteorological Station (Pl. G 5), the Municipal Office (Pl. 13, G 5), the Marine Office, Shimonoseki Chamber of Commerce (Pl. 8, H 4).

Banks and Trading Firms: Agency of Hongkong & Shanghai Banking Cor. (Jardine, Matheson & Co.), 110th Bank (Pl. 17, G 6), Bakan Shōgyō Ginkō, Dai-ichi Ginkō (branch), Tōyō Gyogyō Kwaisha (Fishing Co.), Shimonoseki Rice Exchange (Pl. 10, H 5), Bakan Electric Light Co., Shimonoseki Warehouse Co., Jardine, Matheson & Co., M. Raspe & Co., Holme, Ringer & Co., Samuel Samuel & Co.

Bazaars: Shōkō-kwan, Sheishō-kwan, Kankō-ba.

Theatres: Benten-za, Inari-za; *Yosé:* Asahi-tei, Asahi-za.

Schools, Commercial School, Girls’ High School.

Hospital, Takao-Byōin.

Newspapers: Bakan Mainichi Shimbun, Shimonoseki Hinode Shimbun, Kwammon Mainichi Shimbun (all Japanese newspapers).

Foreign Trade. Shimonoseki's foreign trade, though not as large as that of Moji, amounts, according to the latest returns, to as much as ¥13,183,383 (of which the export is ¥10,191,980); the more important items of export being cotton yarn (¥1,177,000), *saké* (¥723,000), sheetings (¥406,000), cigarettes (¥396,000), while the chief imports consist of soja-beans (¥1,018,000), tussur silk (¥459,000), hides and skins (¥263,000), and rice (¥164,000).

Places of Interest.

Akama-gū (*Shintō*—Pl. J 5), 1 m. E. of the Shimonoseki Station, in *Anida-ji-chō*, is dedicated to the unfortunate infant Emperor, *Antoku-Tennō*, who shared the fate of the Taira Clan (*Heike*) at the fatal sea-fight at *Dan-no-ura*; (the tomb of the Emperor is close by the temple). The place commands a fine prospect, embracing the Straits, the town of Moji, behind which rises the hill, *Fudetate-yama*, and on this side towards the left, *Dan-no-ura*. Behind the temple are found the tombs of seven leaders of the Taira Clan—*Kiyotsune*, *Sukemori*, *Tomomori*, *Noritsune*, etc. *Dan-no-ura* is the site of the last sea-fight between the rival clans of *Minamoto* and *Taira*, in which the latter were annihilated (1186 A.D.). On the shore are found small crabs, popularly called *Heike-gani* or 'Taira Clan Crabs,' the creases on their shells giving the latter the semblance of an angry face; in the sea are fish called *Kō-Heike*, which resemble *taí* (sea-bream), with shining golden colours; it being popularly believed that the Heike men on being killed or drowned were turned into these crabs, and their women into these fish. **Shūmpan-rō**, near the temple above-mentioned, is an inn and restaurant, famous as the scene of the signing of the Shimonoseki Treaty between Japan and China in 1895. **Injō-ji Temple** (Buddhist) is where *Li-hung-chang*, the Chinese plenipotentiary, and party stayed during the course of the treaty negotiations. **Kameyama-Hachimān-gū** (*Shintō*—Pl. I 6), 0.7 m. E. of the station, dedicated to *Ōjin-Tennō* (the 'God of War'), is famous for its fine view. The large stone *torii* that stands on the seashore, when viewed from ships, gives the impression of its standing in the sea (similar to the *torii* of *Itsuku-shima*). **Odo-no-yotuki**, (or 'Night-fires at Odo'). *The Strait of Odo*, at the W. end of the city, is a narrow strip of water (between the hamlet of *Odo* and the isle of *Hiiko-shima*) no wider than 50 *ken* (300 ft.), and noted for its rapid current. Here in late summer and early autumn the fishermen catch fish at night having lighted torches in their junks, which, as they speed on the fast tide, now coming together, now separating and scattering, give the appearance either of the presence of myriads of fireflies or of the sudden lighting of big bonfires.

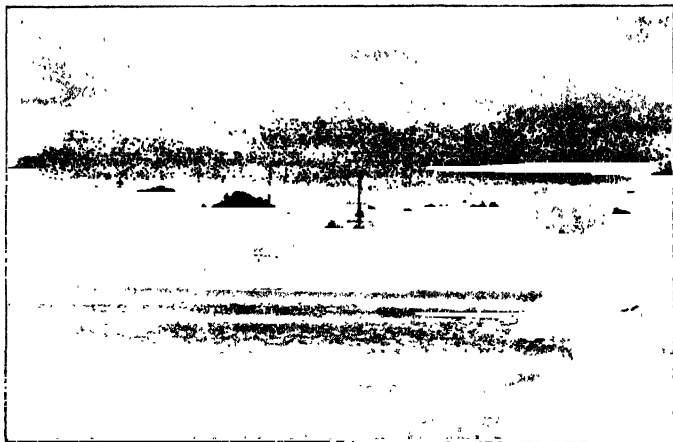
Photographing is prohibited throughout the city and surrounding regions, which are within the fortress zone, (except with the special permission of the fortress authorities)

Moji.

Japanese Inns: *Gumpō-kaku*, *Ishida*, *Kawa-u*, *Yamada*, *Kogabun*, *Matsunobu*, *Higomata*. *Restaurants:* *Kyūshū-tei* (European cookery), *Banshō-rō* (also inn), *Kinrō-tei*, *Sokumon-rō*, *Jiyū-tei*.

Electric cars are run from *Moji* (passing through its streets) to *Kurosaki*, and a branch line from *Kokura* to *Tobata*, total extension 19.1 m., subdivided into 10 sections, fare 3 *sen* per section. From 5 a.m. to midnight the cars are in operation.

Custom-House. Moji Custom-House (*Higashi-Minato-machi*, Pl. F 6).



THE STRAITS OF HAYATOMO.

Situation and History. *Moji*, at the N. E. extremity of the island of Kyushū, is situated opposite *Shimonoseki*, across the Straits of Shimonoseki. The port, which faces S.W., has an anchorage of 0.3 m. E. to W., and 0.8 m. S. to N.; the depth being $4\frac{1}{2}$ fathoms at low tide and $5\frac{1}{2}$ fathoms at high tide. The place has been known since early times as *Moji-ga-seki*, as here was received the tribute from Korea, after the conquest of the latter by the Empress *Jingō* (202 A.D.). In the 12th century the Taira Clan, fleeing before the army of the *Minamoto*, built a fort at *Moji-ga-seki*, but were soon exterminated in the battle of *Dan-no-ura*. During the Tokugawa Shogunate, the place belonged to the Daimyo of *Kokura*, being but an insignificant village, where the people made their living by fishing and the manufacture of salt. In 1887, however, when the Kyūshū Railway made *Moji* its terminus, the place suddenly acquired importance. It was then made a special exporting port, and later entirely thrown open to general foreign trade. The town grew rapidly with the increase in the export of coal, its growth being also greatly

stimulated through the transportation operations of the war-times in 1894-5, 1900, and 1904-5. The population of the town, which was but 3,132 in 1889, now amounts to 55,682 (households 17,443).

Railways. All railways in Kyūshū make Moji their N. terminus. The Main Line extends, via *Hakata*, *Kurume*, and *Kumamoto*, to *Kagoshima* (237.1 m.), while Branch Lines diverge from *Tosu* to *Nagasaki* (164 m.) and from *Kokura* to *Ōita* (89.5 m.). **Water Routes.** (*vide* Shimonoseki P. 5-6).

Distances and Fares from *Moji* to the principal cities in Japan are as follows :—

Stations	Distances <i>m.</i>	Fares	
		1st class	2nd class
Shimonoseki	1.5	.20	.15
Nagasaki	164.0	5.30	3.18
Kagoshima	237.1	6.95	4.17
Beppu	81.9	3.10	1.86
Ōita	89.5	3.35	2.01
Miyajima	127.5	4.55	2.76
Hiroshima	141.0	4.88	2.96
Okayama	241.7	7.20	4.35
Kōbe	330.8	8.90	5.37
Ōsaka	351.1	9.28	5.60
Kyōto	377.9	9.73	5.87
Nagoya	472.6	11.40	6.87
Hiranuma	688.9	15.18	9.14
Shimbashi	706.0	15.48	9.32
Tsuruga	453.1	11.05	6.66

At the Moji Station through-tickets for the principal cities in Europe, Manchuria, and Chōsen are issued. (*vide* the Introductory Remarks in Vol. I. and P. 4 in this Route.)

Public Offices : British Consulate (*Kiyotaki-machi*), Railway Administration Office (*Kiyotaki-machi*, Pl. 2, E 8), Fukuoka Prefecture Marine Office, Branch Office of the Monopoly Bureau, Moji City Office (Pl. I, D 9).

Parks, Theatres, Clubs : **Parks :—**Kiyotaki Kōen (Pl. E 10), Hatada Kōen (both privately owned). **Theatres :—**Gaisen-za, Inari-za, Senshō-za. **Yosé :—**Hinode-za, Asahi-za. **Club :—**Moji Club (Pl. E 10).

Schools, Hospitals, Churches, Newspapers : Moji Girls' High School; Moji Hospital; 5 churches and preaching-places of various Protestant denominations; Moji Shimpō (Japanese newspaper).

Trade. *Kyūshū* can boast, owing to its geographical position, of the earliest record in Japan's foreign trade. There are at present 12 open ports in the island, *Moji*, *Wakamatsu*, *Hakata*, *Miike*, (all in Fukuoka Prefecture), *Karatsu*, *Suminoe* (both in Saga Prefecture), *Nagasaki*, *Kuchinotsu*, *Izuhara*, *Shishimi*, *Sasuna* (all in Nagasaki Prefecture), *Misumi* (in Kumamoto Prefecture); of these Moji stands

foremost in volume of trade. The port owes its prosperity to its unique geographical position; on the land side drawing cargo from all over the island, especially coal from the provinces of *Chikuzen* and *Buzen*, while as regards sea routes it is situated at the entrance of the Inland Sea, where ocean-going steamers can most conveniently call to take in coal. Already the annual tonnage of ships entering and leaving the port of Moji exceeds that of *Yokohama*, closely approaching that of *Kōbe*.

The first item of *export* is coal, amounting to 3,000,000 tons a year; the entire coast round about Moji being covered with great heaps of coal, brought there by rail and junks, and waiting to be supplied to the steamers constantly coming in to coal. (There are about 15,000 coolies engaged in conveying coal to steamers, the speed and dispatch with which they do the work being really a most interesting sight). Next to coal come cotton-thread, sugar (refined), cement, and timber, as important items of export. The chief *imports* are cotton (ginned), raw sugar, bean-cakes, kerosene-oil, *etc.* In 1912 the entire trade of Moji amounted to ¥42,639,885.

Banks and Trading Firms: *Banks*:—the Branches of the Nippon Ginkō (Pl. 9, G 7), Mitsui Ginkō (Pl. 11, G 6), Nippon Shōgyō Ginkō, Sumitomo Ginkō, 23rd Bank, and Moji Savings Bank. *Firms*:—The Branches of the Mitsui Bussan Kwaisha (Pl. 4, E 7), Mitsubishi Kwaisha (Pl. 10, F 6), Nippon Yūsen Kwaisha (Pl. F G 6), Ōsaka Shōsen Kwaisha (Pl. 7, E 7), Asano Cement Co. (Pl. A 10), Furukawa Mining Co., Naikoku Tsu-un Kwaisha; Kyūshū Electric Tramway Co.; Moji Dockyard Co.; the Agencies of Siemens Schuckert Co., New York Standard Oil Co., Browne & Co., Vacuum Oil Co., Bagnall & Hilles Co.; Dai Nippon Seitō Kwaisha's Factory (sugar refining).

Places of Interest:—*Mekuri-jinsha*, an old *Shintō* temple, said to have been founded by the Empress *Jingō-Kōgō* on her return from the conquest of Chōsen (202 A.D.), is situated at the foot of an old castle hill and commands a fine view of the *Iwayatomo-no-se* (straits), where ships sailing on the exceedingly rapid current afford an interesting sight. *Kōsō Hachiman-gū* (Pl. H 4), that lies about 0.5 m. to the N. of the station, is a *Shintō* temple in honour of the same Empress, whose helmet is herein deposited. On the shore in front of the temple stand a number of large rocks called *Mitsunashi*, or the 'Three Cable Rocks,' to which the vessels bringing tribute from the three Kingdoms of Chōsen are said to have been fastened by cables.

Route II. Moji to Kagoshima.

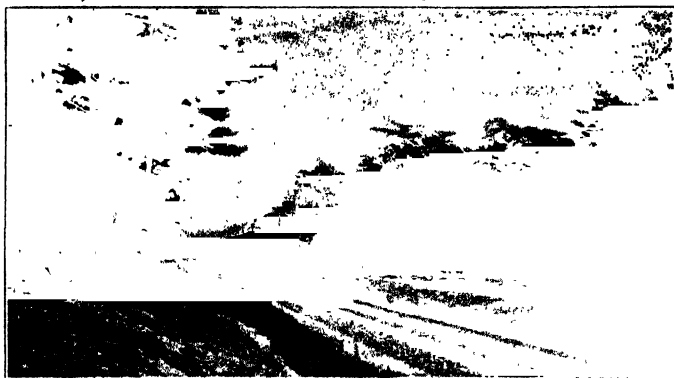
(Kagoshima Main Line and its Branch Lines.)

The N. part of *Kyūshū* enjoys far more facilities of railway transportation than the S., and this fact is doubtless due to the phenomenal development of the coal-mining industry in these regions more than to anything else.

From *Moji* to *Kokura* (7.3 m., in 17 min.), to *Hakata* (47.2 m., in 2 hrs.), to *Kurume* (69.8 m., in 3 hrs. 8 min.), to *Kumamoto* (121.2 m., in 5 hrs.), to *Kagoshima* (237.1 m., in 11 hrs. 37 min.), the line, traversing from N. to S. the wealthiest regions in the island of *Kyūshū*, forms the S. section of the Trunk Line of railway extending the entire length of Japan Proper, from the S. end of *Kyūshū* to the N. extremity of *Hokkai-dō*.

The local railways branching off from the section of the Trunk Line between *Moji* and *Kagoshima* are as follows :—

(1) Muroki Line, from *Ongagawa* to *Muroki* (6.9 m., in 40 min.); (2) Hakata Bay Railway, from *Kashii*, on the one side to *Nishitozaki* (7.6 m. in 30 min.) and on the other to *Umi* (7.8 m., in 50 min.); (3) Sasaguri Line, from *Yoshizuka* to *Sasaguri* (6.4 m., in 30 min.); (4) Chiku-hō Lines, from *Ori-o*, on the one side to the port of *Wakamatsu* (6.6 m., in 25 min.) and on the other to *Kamiyamada*, via *Nōgata* (26.7 m., in 2 hrs. 20 min.); from the latter section branch off several minor lines, the chief line among them being one starting from *Nōgata*, running to *Soda*, which forms at *Ida* a junction with a Tagawa Branch Line coming from *Yukuhashi*, on the *Hōshū* (*Kokura* to *Ōita*) Line, along the N.E. coast of *Kyūshū*.



CHIYO-NO-MATSUBARA.

In the following table will be found the names of the stations (*italics indicate important stations*) between *Moji* and *Kagoshima*, with their distances and fares from the former.

Stations	Distances	Fares		Remarks
		1st class	2nd class	
<i>Moji</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	
<i>Dairi</i>	3.1	.15	.09	
<i>Kokura</i>	7.3	.30	.18	Jct. for Hōshū Line.
<i>Tobata</i>	10.7	.45	.27	
<i>Edamitsu</i>	12.4	.53	.32	
<i>Yawata</i>	13.7	.58	.35	
<i>Kurosaki</i>	14.4	.60	.36	
<i>Ori-o</i>	17.7	.75	.45	Jct. for Chikuhō Colliery Line.
<i>Ongagawa</i>	20.3	.85	.51	
<i>Ebitsu</i>	23.4	.98	.59	
<i>Akama</i>	27.7	1.15	.69	
<i>Fukuma</i>	34.0	1.43	.86	
<i>Koga</i>	36.4	1.50	.90	
<i>Kashii</i>	42.2	1.75	1.05	Jct. for Nishito- zaki and Umi.
<i>Iikozaki</i>	45.7	1.90	1.14	
<i>Yoshizuka</i>	46.2	1.93	1.16	Jct. for Sasaguri Line.
<i>Hakuta</i>	47.2	1.95	1.17	
<i>Zasshonokuma</i>	51.8	2.13	1.28	
<i>Futsukaichi</i>	56.5	2.28	1.37	For Temman- gū.
<i>Harada</i>	59.9	2.40	1.44	
<i>Tashiro</i>	64.6	2.55	1.53	
<i>Tosu</i>	65.4	2.58	1.55	Change for Saga & Nagasaki.
<i>Kurume</i>	69.8	2.73	1.64	
<i>Araki</i>	72.8	2.83	1.70	
<i>Hainu-zuka</i>	77.4	2.98	1.79	
<i>Yabekawa</i>	81.2	3.03	1.85	
<i>Wataze</i>	85.4	3.23	1.94	
<i>Omuta</i>	90.3	3.38	2.03	Align for Miike Colliery.
<i>Manda</i>	93.2	3.48	2.09	
<i>Nagasu</i>	98.0	3.63	2.18	
<i>Takase</i>	103.7	3.80	2.28	
<i>Konoha</i>	108.8	3.93	2.36	
<i>Ueki</i>	113.7	4.05	2.43	
<i>Kami-Kumamoto</i>	119.1	4.18	2.51	
<i>Kumamoto</i>	121.2	4.23	2.54	
<i>Kawaziri</i>	124.4	4.30	2.58	
<i>Uto</i>	127.9	4.40	2.64	Jct. for Misumi.
<i>Matsubase</i>	130.9	4.48	2.69	
<i>Ogawa</i>	134.7	4.58	2.75	
<i>Arisa</i>	137.8	4.65	2.79	
<i>Yatsushiro</i>	143.3	4.78	2.87	
<i>Sakamoto</i>	150.1	4.95	2.97	
<i>Setoishi</i>	155.5	5.08	3.05	
<i>Shiroishi</i>	161.8	5.25	3.15	
<i>Isshōchi</i>	168.0	5.40	3.24	
<i>Watari</i>	171.4	5.48	3.29	
<i>Hitoyoshi</i>	175.4	5.58	3.35	
<i>Okoba</i>	181.9	5.75	3.45	
<i>Yatake</i>	187.8	5.90	3.54	
<i>Masaki</i>	192.0	6.00	3.60	
<i>Yoshimatsu</i>	196.6	6.13	3.68	Jct. for Miya- zaki Branch Line.
<i>Kurino</i>	201.2	6.23	3.74	
<i>Yokogawa</i>	205.3	6.30	3.78	
<i>Makizono</i>	208.8	6.38	3.83	
<i>Kareigawa</i>	212.4	6.45	3.87	
<i>Kokubu</i>	219.8	6.60	3.96	
<i>Kajiki</i>	224.0	6.68	4.01	
<i>Shigetomi</i>	223.5	6.78	4.07	
<i>Kagoshima</i>	237.1	6.95	4.17	

Kokura (7.3 m. from *Moji*, in 13 min.), a city with a population of 31,510 (4,731 households), is situated at the S. extremity of the Shinonoseki Straits. Formerly a castle-town, belonging to the Dai-myō *Ogasawara*, now the seat of the 12th Army Division. Its prosperity is waning, owing to the rivalry of *Moji*. **Kokura-ori**, a thick cotton-cloth, is a well-known product of the place.

Tobata (10.7 m. from *Moji*, in 27 min.) is a newly-risen seaport (chief export, coal). The place boasts the possession of the *Meiji-Semmon-Gakkō*, a polytechnic institute, founded by a millionaire miner, Mr. Yasukawa, with ¥3,000,000.

Yawata (13.7 m. from *Moji*, in 36 min.), chiefly known in connection with the Government Iron Works (under the control of the Ministry of Agriculture and Commerce). The great establishment, whose ever active chimneys can be seen from the train, was founded in 1897 and has kept expanding ever since, until it now covers an area of 245 acres (260,000 *tsubo*) and has consumed altogether more than ¥20,000,000. The railway lines within the premises (and connecting with the Kyūshū Railways) measure altogether 30 m. The articles produced here are rails, iron-frames for bridges, steel plates of various kinds, etc. The iron ores used come from *Kamaishi* (*Rikuchū*), *Sakubara* (*Mimasaka*), *Yanagi-ga-ura* (*Buzen*), the iron-mines of Chōsen, and the Tayeh Mine (China). The works employ 7,600 artisans and 1,500 day labourers.

Ori-o (17.7 m. from *Moji*, in 49 min.), an important railway junction and a flourishing town. **Wakamatsu** (6.6 m. from *Ori-o*, in 25 min.), a special exporting port, is a fast-growing place with a population of 28,000. In 1912, the exports amounted to ¥4,983,543 (coal being the chief export), and the imports to ¥2,125,875 (iron ores being the chief import). In the export of coal, *Wakamatsu* very nearly approaches *Moji*. A project is now on foot for dredging the harbour in order to make it 25 ft. deep. The harbour possesses large hydraulic lifting towers for loading ships with coal.

Nōgata (8.8 m. from *Ori-o*, in 37 min.) is a town of 11,000 inhabitants, situated on the W. bank of the *Onga-gawa*. The place owes its prosperity to its situation, being in the very centre of the great coal-mining region. The railway from *Ori-o*, branches off from here in two different directions, on the one hand S. E. to *Ida*, making a junction on the Tagawa Branch of Kokura-Oita Line (E. coast line), and on the other almost due S. to *Kamiyamada*, sending off further sub-branches on the way. These are practically colliery railways, as will be seen from the following brief description of the coal-fields of *Chikuzen* and *Buzen*.

Coal-fields of Chikuzen and Buzen.

There are altogether 140 mines, whose gross output, amounting to 50% of the total coal production of the country, is about 6,800,000 tons.

These measures cover in extent 20 to 32 m. from N. to S. and 10 to 17 m. from E. to W. and lie in the basins of the River Onga and its tributaries, occupying the four counties of *Kaho*, *Kurate*, and *Ongagawa* in *Chikuzen* and the county of *Tagawa* in *Buzen*. The coal-bearing strata are of Tertiary formation and lie between layers of shales, sandstones, and conglomerates. The measures are surrounded by hills of crystalline schists and igneous rocks. The coal-bearing strata make faults and wrinkles and are synclinal from N. to S. or N.N.W., dipping eastward 10 to 20 degrees. The measures are divided by the geologist into upper and lower strata, the latter developing principally in the upper basin of the Onga and the former in its lower basin. The coal seams found in the lower strata are generally thick, with partings of good marls, the workable beds measuring 4 ft. to 8 ft., the principal among them being 3 ft., 4 ft., and 5 ft. The seams frequently contain masses of silicified wood and are sometimes penetrated by veins or beds of andesite and basalt, thereby undergoing more or less modification in quality. The seams in the upper strata are much thinner, being from $1\frac{1}{2}$ to 3 ft., but are little modified geologically. The absence of silicified wood and igneous rocks is also a conspicuous feature in these seams.

The coals suitable for making cakes of superior quality come from the lower strata seams in the coal-mines of *Ōita*, *Iizuka* (*Futase* and *Chinzei*), *Mco*, and *Miyata*, all to the W. of the *Onga* and the *Honami*. The principal collieries are as follows:—

Onoura is reached by a coal train (4 m.) on a branch line from the Katsuno Station on the Chikuhō Line. The seams are of Tertiary formation with partings of shales and sandstones. Of the seams the *Three Ft.* and *Five Ft.* yield the best coal. The synclinals are either 45° N. or 35° N.E., with the average dip of 15° north-eastwards.

Shiwogashira lies in a valley in an undulating range of hills, the fields being traversed from the S. by the River Onga, along the banks of which runs the Chikuhō Line. From here to the Kotake Station (to the E.) it is 1.3 m., to *Nōgata* about 5 m. N., while to the S. are the Kōbukuro Station, 2.4 m. and the Iizuka Station, about 5 m. The seams, 12 in number, are bounded on the E. and the W. by granite rocks, and run for the most part 60° N.W., but in places 11° to 15° N.E. The principal seams are four, measuring in thickness from 5 ft. 5 in. to 6 ft. 5 in. The outcrops are noticed here and there on the S.W. boundaries of this lease and run S.E. There are two large faults that lie nearly parallel to each other. The intrusion of igneous rocks has practically metamorphosed the two seams into anthracite and quasi-anthracite. The two beds of the *Four Ft.* and *Five Ft.* thick yield the best quality, rich in combustible gases, but containing a small percentage of ash and sulphur. This coal is therefore well suited for steamships and furnaces and also for the production of gas.

Shimmyū lies 1 m. N. of the Nōgata Station and its principal beds, all of Tertiary formation, number three.

Meiji lies in a mountainous district between the Kotake Station on the Chikuhō Line and the Nakaizumi Station on the Ida Line, being continuous on the N. with the basin of the River Hikosan and extending on the S.W. to the valley of the Onga. *Kotake* is on the opposite bank of the Onga and is separated from the port of *Wakamatsu* by 21 m. The beds are penetrated by granite rocks, and outcrops exist at 14 places on the E. Faults and foldings are abundant, and both synclinals and dips are quite irregular. Of the seams the *Three Ft.* and *Five Ft.* yield the best quality, producing pitch coal.

Mitsui-Tagawa lies about 12 m. N.W. of *Iiko-san* and combines the three leases, *Dai-kō*, *Ōyabu-kō*, and *Ida-kō*. It is situated not far from the stations of *Gotōji* and *Ida* (both on the Tagawa Line), the latter being the junction of the Tagawa and the Chikuhō Lines. The beds are pierced by igneous rocks, which coming between the seams have converted the original deposits into either quasi-anthracite or anthracite. The boring test carried out near the Ida field to the depth of over 1,181 ft. has shown that the four seams of *Tagawa 8 Ft.*, *Tagawa 3 Ft.*, *Tagawa 4 Ft.*, and *Shakunashi* are of good quality, and that there are over ten seams, of which *Ida 3 Ft.*, *Tagawa 8 Ft.*, and *Tagawa 4 Ft.* are judged the best, followed by *Shūseki 3 Ft.*, *Doma 3 Ft.*, and three others.

Futase starts on the N. from Mt. *Shirahata*, extends to the *Ryūōji* range on the W., and is bounded on the S.E. by the River *Honami* and its tributary *Uchizumi*. On the S. it terminates in a level plain. This lease is situated close to the two stations of *Iizuka* and *Kōbukuro*, on the Chikuhō Line, and is connected with the latter by trucks. The seams are numerous, of which three are of good quality, especially the *Four Ft.* and the *Five Ft.* seams.

The better known among these mines are as follows:—

Mines	Location	Area (tsubo)	Mine-workers	Output in 1910 (metric ton)
Ōnoura	Kurate	4,307,550	5,675	586,288
Shiwogashira	Kurate & Kaho	1,306,498	2,100	391,933
Shinnyū	Kurate & Onga	4,222,926	4,158	424,743
Meiji	Kaho, Kurate, & Tagawa	223,899	3,125	433,401
Mitsui-Tagawa	Tagawa	8,186,276	6,554	661,334
Futase	Kaho	2,862,777	4,018	272,964

The analysis of coals from the principal fields is shown below:—

Colliery	Name of Seam	Water	Volatile Matter	Coke	Ash	Sulphur
Ōnoura	Five Ft.	1.28	43.28	47.86	7.58	2.82
Ōnoura	Three Ft.	2.60	41.16	51.43	4.81	0.33
Shiwogashira	Five Ft.	2.47	41.61	52.31	3.61	0.81
Shinnyū	Three Ft.	3.41	42.76	48.40	5.37	0.22
Meiji	Five Ft.	2.28	38.21	48.23	11.28	0.79

The coal is exported in most cases from *Moji*, *Wakamatsu*, *Ashiya*, either to home ports, Ōsaka, Yokkaichi, etc., or to foreign ports, Hongkong, Shanghai, Singapore, Bombay, Chefoo, etc.

Ongagawa (20.3 m. from *Moji*, in 1 hr. 13 min.) is the junction station for the Muroki Branch Line, also a colliery railway.

Kashii (42.2 m. from *Moji*, in 1 hr. 50 min.) is the junction station for the Hakata Bay Railway. **Kashii-no-miya**, a Shintō temple surrounded by grand ancient trees, is dedicated to the Empress Jingō-Kōgō and her son the Emperor Ōjin-Tennō, the site being believed to be the shore whence the valiant Empress embarked on her Korean expedition.

Hakata Bay Railway is a privately owned colliery line running from *Kashii*, the port of *Nishi-tozaki* (7.6 m., in 30 min.), on the one hand and to *Umi* (7.8 m., in 50 min.) on the other.

Umi-no-nakamichi is a long, sandy beach stretching partly across the mouth of *Hakata Bay*. It is a beautiful place and protects the bay from the rough seas of the *Genkai-Nada*.

Fukuoka.

The city contains the three stations of *Hakozaki* (visitors to Hachiman Temple to alight here), *Yoshizuka* (visitors to Imp. Medical College and Higashi Kōen to alight here) and *Hakata* (nearest to city proper), the last station being 47 m., in 2 hrs. from *Moji*.

Japanese Inns: *Seiun-kwan*, *Hakata-ya*, *Imatō*, *Sakae-ya*, *Matsushima-ya*, *Kaiyō-kwan*, *Ryo-jun-kwan*, *Otowa-ya* (at *Chiyo-mura*), *Furō-kwan* (at *Chiyo-mura*). **Restaurants:** *Kyōshin-tei* (European cookery, at *Higashi-Nakasu*), *Ippō-tei* at Higashi Kōen, *Tokiwa kwan*, *Kikusui*, *Ikesu*, *Fukumura*, *Aishō-kwan*, *Yoshiwara* (the above six, with Japanese cookery, in Nishi Kōen).

Electric Tramway, from the station to *Gofuku-machi*, thence on the one hand to *Kuramon-bashi* and on the other to *Hakozaki*, total extension is over 5 m., subdivided into 6 sections, fare 2 *sen* per section. **Jinrikisha**, 5 *sen* per 5 *chō* or less, 1 *sen* in addition for every 2 *chō*, ¥ 1 per day, 60 *sen* per ½ day (at the station is a *jinrikisha* office where tickets are issued).

Situation, History, etc. The city of *Fukuoka* is situated at the mouth of the River Naka, on the coast of the Bay of Hakata, and is composed of the two towns of *Fukuoka* and *Hakata*, which are incorporated into a single municipality; the part W. of the river is the town of *Fukuoka* (formerly a castle-town) belonging to Daimyo *Kuroda*, while *Hakata* is on the E. side. The port of *Hakata* was well known in ancient times as one of the three trade ports, the other two being *Bōnotsu* (*Satsuma*) and *Anotsu* (*Ise*). Moreover, *Hakata* was of great strategic importance on account of its proximity to *Dazaifu*, the Office of the Governor General (*Dazai-no-sochi*) of *Kyūshū*, to whom was intrusted the defence and diplomacy of the country in relation to foreign countries (China and Korea). During the time of the Mongol invasions* (1274-1281), the place was the scene of many fierce combats. *Fukuoka City* measures 1.3 m. from S. to N. and 3.5 m. from E. to W.; the busiest part is *Nishi-Nakajima-bashi-dōri*; (pop. of city, 82,106; households, 11,356).

* **The Mongol Invasions.** The great Mongol chief of China, *Kublai-khan*, made his first attempt to subjugate Japan in 1274, by sending an army of 30,000, in 900 vessels. These after sweeping the islands of *Tsushima*, *Iki*, and the coast of *Hiizen*, concentrated their whole strength in an assault on *Hakata*.

The Japanese under the command of *Shōni Tsunesuke* fought bravely, but it was owing to an unexpected hurricane that the enemy was driven back with the loss of 13,500 men. In 1281, another attempt was made and on a yet larger scale. The vanguard consisted of 40,000 men, in 900 ships. Against them the chiefs of *Kyūshū*, by command of the Shogunate Government at *Kamakura*, offered a stubborn resistance, constructing a stone-wall more than 10 ft. high along the coast for several miles. The enemy was reinforced by a second army 100,000 strong (in 3,500 ships), but the Mongols were never able to cross the stone-wall and finally for the second time their entire fleet was destroyed by a hurricane, only a few survivors returning home to tell the story of the great disaster. It was during this second Mongol invasion that the retired Emperor Kameyama-Tennō prayed to the gods at the Ise Shrine to take his life, if necessary, to preserve the integrity of the empire. A bronze statue of the Emperor stands in the *Higashi Kōen*.

Public Offices, Theatres, Banks, Schools, etc.

Public Offices: Fukuoka Prefectural Office* (*Tenjin-chō*), Headquarters of the 35th Infantry Brigade, Hakata Revenue Office (*Tenjin-chō*), Fukuoka Mining Inspection Office (*Zaimoku-machi*), the City Office (*Tenjin-chō*), Hakata Chamber of Commerce.

* **Fukuoka Prefecture**, whose capital is the city of *Fukuoka*, comprises the provinces of *Chikuzen* and *Chikugo*, and a part of *Buzen*; it has an area of 317 sq. *ri* and a population of 1,705,409. It is one of the richest prefectures of Japan, the annual amount of products being estimated at ¥100,000,000. It has fifty kinds of products, each worth ¥100,000 annually. It is the centre of the economic life of *Kyūshū*. In the production of rice, Fukuoka stands second or third on the list. It is noted for *Kurume-gasuri* a kind of cotton-cloth (¥5,000,000) and for paper manufacture—Japanese paper (¥1,650,000) and foreign paper (¥730,000). It produces unbleached-wax and a large quantity of *saké* (second on the list of *saké*-producing prefectures). But Fukuoka is noted particularly for its output of coal (¥40,800,000) which constitutes $\frac{2}{3}$ of the total coal production of Japan. A great deal of fishing is done by the fishermen of the prefecture on the neighbouring seas of *Chōsen*.

Theatres and Yosō: **Theatres:**—Kotobuki-za, Meiiji-za; **Yosō:**—Kawa-take, Maizuru-za.

Schools, Hospitals, etc.: **Schools:**—Medical College and Hospital (at *Chiyo-mura*) and the Engineering College (at *Hakozaki*) of the Kyūshū Imperial University; **Churches:**—6 Protestant churches and preaching-places, 1 Greek and 2 Roman Catholic churches; Public Library containing 59,000 vols.; **Newspapers:**—Fukuoka *Nichinichi*, Kyūshū *Nippō*.

Industries: *Hakata-ori* (silk fabric used chiefly for 'Obi' or sash), *Hakata Ningyō* (dolls), *Hakata Shibori* (dappled cotton-cloth); of these *Hakata-ori* amounts to ¥700,000 a year.

Banks, Trading Firms, etc.: **Banks:**—17th Bank, Fukuoka Agricultural and Industrial Bank, Sumitomo Bank (branch), 130th Bank (branch); **Firms:**—Hakata Electric Light Co., Hakata Rice Exchange, Chinzei Warehouse Co., Hakata S. S. Co., Kanegafuchi Cotton-Spinning Co. (branch), Rising Sun Kerosene-Oil Co. (agency), Industrial Museum (at *Kake-machi*).

Water Route.

Fukuoka (or the port of *Hakata*) is in close steamship communication with neighbouring coast towns, as follows:—

- (1) *Fusan Line*, via *Izuhara* and *Sasuna* to *Fusan* in Chōsen; (2) *Tsushima Line*, to *Izuhara* via *Katsumoto* (in *Iki*); (3) *Nagasaki Line*, to *Hirado* and *Nagasaki* via *Gō-no-ura* (in *Iki*); (4) Other S.S. services to *Karatsu*, *Kimitsu*, *Shimonoseki* (*Moji*), *Kōbe*, *Ōsaka*, and *Yokohama*; (5) Steam-launch service within *Hakata Bay*.

Places of Interest.

Chitō-no-matsubara, called also *Higashi Kōen*, is an extensive pine-grove (0.1 m. from *Yoshizuka Station*) on a sandy plain. The place contains a monument (and a memorial hall) commemorating the destruction of the Mongol invaders, bronze statues of the Emperor *Kameyama* and Priest *Nichiren*, also the Medical College and Hospital of the *Kyūshū Imperial University*.

Hakozaki-no-miya (a *Shintō* shrine, 0.1 m. from *Hakozaki Station*), dedicated to *Ōjin-Tennō*, *Tamayori-hime*, and *Jingō-Kōgō*, was established by *Ōuchi Yoshitaka* (1532-1554); the two-storied gate was put up by *Kobayakawa Takakage* (1592-1595), not a single iron nail being used in its construction. The tablet, over the gateway, with the inscription 敵國降伏, 'Subjugation of the Enemy,' is by the Emperor *Daigo-Tennō* (921 A.D.).

Nishi Kōen (1.5 m.) covers an extensive area on *Aratsu-yama* hill and commands a splendid view of the bay and the open sea.

Fukuoka Castle (1 m.), only an inner citadel of the original extensive structures remaining, was owned by *Daimyo Kuroda*. The castle, having a hill on the S. and the sea on the N., and being surrounded by moats, was formerly of great strategic strength.

Keya-no-Ōto, 19.5 m. (by light Ry.) from *Hakata Station*, at the W. end of the peninsula of *Shima* (which lies midway between *Hakata* and *Karatsu*), is a large rock projecting out of the sea, some 100 ft. high, formed entirely of basaltic columns, which are found in all sorts of positions, but closely fitting together. On the N.E. side is a grotto, whose entrance is 25 ft. high and 12½ ft. wide, and which can be entered by boat for about 100 yards.

Futsukaichi (56.5 m. from *Moji*, in 2 hrs. 29 min.) is ⅓ m. from a hot spring, *Musashino-Onsen* (Inn, *Enju-kwan*), to the W. of which rises the hill, *Tempai-zan*, where *Michizane* is said to have prayed in the direction of *Kyōto*. Halfway up (1.4 m.) the slope is found a waterfall called *Ryū-ō-no-taki*, and beside it a huge stone, all associated with the memory of *Michizane*.

Dazaifu and *Dazaifu-Temman-gū*, 2.4 m. from *Futsukaichi Station* (horse tramway), of hallowed association with the name of *Sugawara Michizane*,* (commonly called *Temman-gū*) to whom the *Dazaifu-jinsha* (*Shintō*) is dedicated. The temple is entered by a large bronze *torii*, after which the road to the second *torii* is paved with smooth stones. On entering the latter, we come to a lake spanned by two bridges, which being crossed we come to a two-storied gate, connected with long corridors on both sides, within which is the temple. In front of the temple is a *Ume* tree, called

Tobi-ume, said to have jumped (*tobi*) over here from *Kyōto*. The premises are full of 'Ume' trees, this blossom being a favourite with *Temman-gū*. The temple is one of the most famous of its kind in Japan. Several *chō* N.W. of the temple, there is the site of former *Dazaifu*, the Government of the Governor General of *Kyūshū* (from 6th to 13th century). The Governor General ('*Dazai-no-sochi*') was entrusted with the diplomacy and defence of the country. The site of *Kwannon-ji* (a Buddhist temple), made famous by a poem of *Temman-gū*, is near by.

* *Sugawara Michizane* was the great classical (Chinese) scholar of his time, who, after reaching the highest post in the court at *Kyōto*, was exiled, through an intrigue of his rival, to *Dazaifu*, by being made its Vice Governor General (*Dazai-Gon-no-sochi*). After arrival at the place of exile, he never left his residence, devoting himself to study. He has been posthumously deified and worshipped all over Japan as the 'God of Literature.' Superstitious belief of the time came to regard him also as the 'God of Thunder,' from the Imperial Palace in *Kyōto* having been struck several times by thunderbolts just after his death.



HAKOZAKI-NO-MIYA.

Site of Tofu-rō. The Tofu-rō was a tower on the premises of the Governor General's Office and was built in the reign of Emperor Tenji-Tennō. It measured 28 yards by 12 yards, as may be judged from the foundation stones that still exist to this day in the midst of farms. Here broken pieces of antique tiles are discovered.

Site of Mizuki (between Zassho-no-kuma Station and Futsuka-ichi Station); Mizuki was a long wall of dykes constructed by the Emperor Tenji-Tennō, as a defence against foreign invasions. Parts of dykes, 30 ft. high, are still remaining.

Tosu (65.4 m. from *Moji*, in 2 hrs. 49 min.) is the junction station of the Kagoshima Main Line with the line to *Nagasaki*.

General Description of Tosu-Kagoshima Line. The S. section of the Kagoshima Main Line, that is the Tosu-Kagoshima section, passes first through *Kurume* and *Ōmuta*, then *Kumamoto*; from the town of *Uto*, it sends off the Misumi Branch Line, and between *Yatsushiro* and *Hitoyoshi* it passes through the romantic valley of the *Kuma-gawa*; on leaving *Hitoyoshi*, the line crosses the high ridges of *Yatake* and *Kunimi-yama* and then makes a gradual descent until it reaches *Kagoshima*. The section through the valley of the *Kuma-gawa* and over the passes of *Yatake* is remarkable for many most difficult pieces of engineering skill, as may be judged not only from the presence of numerous tunnels and bridges, but also from the adoption of spiral and switch-back methods of laying rails over the *Yatake* Pass.

Kurume (69.8 m. from *Moji*, in 3 hrs. 8 min. Inns: *Seisei-kwan*, *Rinshō-kwan*) is a city of 37,300 inhabitants (households, 6,000), situated on the lower reaches of the River *Chikugo*,* and in the centre of an extensive plain. Formerly the government seat of Daimyo *Arima*, it is now the headquarters of the 18th Division of the Army. The city is 1.3 m. from E. to W. and 1.4 m. from N. to S.; *Gofuku-bashi-dōri* being its busiest quarter. Its chief industrial product *Kurume-Gasuri*,† is known all over Japan.

* **Chikugo-gawa** (also called *Chikushi-jirō*) is the largest river in *Kyūshū*, being 87 m. long. The railway bridge (iron) across the river is 1,238 ft. long.

† **Kurume-Gasuri**, first woven about 120 years ago by a woman, named *Inoué Oden*, is a blue figured cotton fabric, known for its durability of colour and texture, standing any number of washings (annual output valued at ¥2,300,000).

Banks, Firms, etc. **Banks**:—*Kurume Savings Bank*, 61st Bank. **Firms**:—*Kurume-Gasuri Co.*, *Kurume-jima Co.*, *Kanegafuchi Cotton Spinning Co.* (branch factory).

Light Railway (21.3 m.), from *Kurume* to *Yamaharu*, a local market for rice, of which a large quantity is produced in the prefecture.

Places of Interest:—*Suiten-gū*, 0.3 m. from the station, on the E. bank of *Chikugo-gawa*, is dedicated to the unfortunate Emperor *Antoku-Tennō* and his mother *Ken-rei-mon-in*. In the temple compounds is a monument to *Inoué Oden*. The celebrated *Suiten-gū* temple at *Kakigara-chō*, *Tōkyō*, attracting immense crowds of devotees, is a branch of this temple at *Kurume*.

Hainu-zuka or *Hain-zuka* (77.4 m. from *Moji*, in 3 hrs. 28 min.) is the chief station leading to the basin of the River *Yabe*. **Tram-Car** from the station, on the one hand to *Ōkawa-machi* at the mouth of the river, and on the other to *Iukushima-machi* (8.3 m.). **Funagoya-Onsen** is a mineral spring by the River *Yabe*, 2.4 m. from the station. **Iiyūgami-ura**, a highly picturesque spot believed by some people to be even superior to the famous *Yabakei* in *Buzen*, is 22 m. from the station on the upper course of the river (*Yabe*), and between the two villages of *Ōbuchi* and *Yabe*.

Ōmuta (90.3 m. from *Moji*, in 3 hrs. 55 min.), on the coast of *Ariake-no-umi*, is a place of recent growth, with a population of

45,681 (households, 6,225). It owes its prosperity entirely to the development of the Miike Coal-fields near by, and to the construction of the new Miike Harbour. *Miike Harbour Works*. This part of the coast, having shallow water for a long distance out, was entirely devoid of anchorage for large ships, (Miike Coal was formerly transported in junks to *Kuchinotsu* at the S. end of Shimabara Peninsula, there to be taken in by larger ships in waiting), so that the Mitsui Co., owners of the Miike Colliery, have been led to build an artificial harbour, at *Yotsuyama-saki* which lies in the S. of *Ōmuta*, at a cost of ¥3,000,000. It has a tidal dock covering 40,000 *tsubo*, opened or closed automatically by means of a lock-gate. The depth of the basin is 28 ft. at low tide and 8 ft. more at full tide. It has a quay wall, 1,380 ft. long, where 3 ships of 10,000 tons each may be moored at the same time. On the quay wall, there are 2 loading machines, each of which is able to load 5,000 tons of coal in 24 hrs. On the outside of the basin, there is the inner port, 150,000 *tsubo* in area and protected by two breakwaters from the outer port, the latter being comprised within a circle drawn with a radius of 1 m. from the end of the breakwater. The passage between the inner and the outer ports lies between the two breakwaters, and is 18 ft. deep at ebb tide.

Miike Colliery, the greatest coal-mine in Japan, consists of the six sections of *Ō-ura*, *Nana-ura*, *Miya-ura*, *Katsudachi*, *Miyano-hara*, and *Manda*; of these, the last named section, recently worked, produces alone 1,700 tons a day. The entire area of the mine comprises 39,250,000 *tsubo*; the seams are 5–25 ft. thick; and the estimated amount of coal stored in the mine within the space down to 1,500 ft. below the water-level, is 150,000,000 tons. The total output in 1909 amounted to 1,537,000 tons (valued at ¥6,640,000); miners employed, 9,976.

The Mitsui Family, owners of the mine, have the Colliery Head Office at *Ōmuta-machi*, where are also found various workshops, Mitsui Bussan Kwaisha (branch office), Mitsui Polytechnic Institute, etc.

Trade of Miike Port:—Import, ¥970,846; Export, ¥5,968,520, consisting almost entirely of coal (1912).

Kumamoto.

Kumamoto (visitors to *Hommyō-ji*, High School, and N. Section of the city, to alight at Kami-Kumamoto Station) lies 121.2 m. from *Moji*, in 5 hrs. *Japanese Inns*: *Wata-ya*, *Tōgiya-Shiten*, *Tōgiya-Honten*. *Restaurants*: *Ichijitsu-tei*, *Miura*, *Seiyō-ken*, *Yorokobu-tei*.

Situation, History, etc. Kumamoto is situated on the River *Shira-kawa* and in the centre of an extensive plain. Close by towards the N.W. is the mountain *Kibō-san*, surrounded by a number of smaller hills, while at a distance towards the N.E. may be seen the famous volcano, *Aso-san*. The city was founded with the building of the castle (at the end of the 16th cent.) by *Kātō Kiyomasa*,

the famous warrior and Daimyo of the province (*Higo*). In 1632 the province was confiscated from the Katō Family and given to Daimyō *Hosokawa*, and the city now became one of the largest and most prosperous in *Kyūshū*. The castle, built on a cluster of low hills called *Chausu-yama*, was regarded in feudal days as one of the greatest strongholds in all Japan. Although to-day its high towering keeps (donjons), the pride and glory of Kumamoto, are gone, having been burnt down during the *Kagoshima Rebellion* (1877), the great stone foundations and a few turrets yet remain, giving us some idea of its former strength. The grounds are now occupied by the 6th Division of the Army. Kumamoto's busiest quarter is *Tōjin-machi*. Pop. 61,233 (households, 14,722).

Highways are found in all directions from the city, not only within the prefecture but leading to other prefectures. One much frequented, from lack of railway communication, is the *Bungo-Kaidō* leading to *Ōita* on the E. coast of *Kyūshū*, and also another one, the *Hyūga-Kaidō* leading to *Miyazaki* in Miyazaki Prefecture; both of these pass across high central mountain ranges in the centre of *Kyūshū*. **Tram-Car**, from the city to *Suizenji* (1.8 m., fare 4 *sen*) and to *Ōtsu* on the *Bungo-Kaidō* (11 m. in 2½ hrs., fare 28 *sen*).

Public Offices, etc.: Kumamoto Prefectural Office* (*Minami-Sendambata-machi*), 6th Division Headquarters, Kumamoto Revenue Inspection Office (*Yamazaki-chō*), Monopoly Bureau's Tobacco Factory, Agricultural Experimental Station, Kumamoto City Office (*Minami-Sendambata-machi*), Kumamoto Chamber of Commerce.

* **The prefecture of Kumamoto** is in the centre of *Kyūshū*, comprising the province of *Higo*, (containing 1 city and 19 counties), with an area of 465 sq. *ri* and a population of 122,996. **Products:** rice, celebrated for its superior quality and much exported abroad (annual output, 1,600,000 *koku*, making *Kumamoto* the 7th on the list of rice-producing prefectures), wheat, 800,000 *koku*, millet, 540,000 *koku*, beans and peas also in large quantities. **Cattle** are raised on plateaus at the foot of *Aso-san*. **Fishery**, mostly along the coast of the Amakusa group.

Theatres:—Shinonome-za, Asahi-za, Yamato-za, Shikishima-za.

Schools, Hospitals, Churches, etc. **Schools:**—5th Higher School, Higher Technical School of Kumamoto, Kumamoto Military Preparatory School, Kumamoto Special School of Medicine. **Hospitals:**—Kumamoto Prefectural Hospital, Dr. Fukuda's Hospital for Women. **Churches:**—Protestant, 6, and Roman and Greek Catholic, one each. **Library:**—maintained by the Prefectural Office (within the Products Museum). **Products Museum:**—containing samples of fine arts, old wares, agriculture, fishery, industry, mining, *etc.*, altogether 10,000 pieces. **Newspapers:**—*Kyūshū Nichinichi-Shimbun*, *Kyūshū Jitsugyō-Shimbun*, *Kumamoto Mainichi-Shimbun*.

Banks, Trading Firms, etc. **Banks:**—Higo-Ginkō, Higo Agricultural and Industrial Bank, 9th Bank; **Firms:**—Kumamoto Rice Exchange, Higo Silk Spinning Co. **Factories:**—Kane-ga-fuchi Cotton Spinning Co.'s Branch; Kumamoto Electric Light Co.* **Bazaar** at *Tōjin-machi*.

* This Company is now undertaking the utilization of the great water-power at *Sugaru-ga-taki*, near *Aso-san*, for the purpose of generating electricity. The work will probably be completed in 2 years, and is expected to open a new epoch in the industrial history of the prefecture.

Places of Interest.

The Castle stands on low hills in the W. part of the city. Tall, ancient pines tower up from between the stones of the foundation, while here and there are standing isolated turrets and buttresses. It was at this castle that General Tani at the head of the Kumamoto garrison upheld the Imperialist cause against the onslaught of Kagoshima rebels, led by *Saigō Takamori*. The castle was besieged and all communication cut off, but the brave defenders held out for more than 50 days, till relief came and the besiegers were driven back to *Hyūga* and *Kagoshima*. It was during this siege that the celebrated principal and subordinate donjons, together with most of the massive turrets, were burnt down. There are now roads passing through the castle premises, though the parts occupied by barracks are not accessible to the public except by special permission. **Katō-jinsha** (*Shintō*), dedicated to *Katō Kiyomasa*, the founder of the castle, stands immediately N. of the castle. **Hommyō-ji** (Buddhist), 0.5 m. to the W. of Kami-Kumamoto Station, is celebrated on account of the tomb of *Katō Kiyomasa*, which adjoins the temple; among the temple treasures are many manuscripts and relics connected with this hero.

Suizen-ji is a public park, formerly a villa of *Hosokawa*, the Daimyo of *Hiogo*; 2.4 m. from the city (by tram-car, fare 4 *sen*). It is a fine landscape-garden with the usual mimic mountains and



KUMAMOTO CASTLE.

valleys; but its unique feature is its exceptionally fine spring (ice-cold in summer), which gives rise to a large lake, *Ezu-ko* W. of Suizenji,—the waters bubbling up in large quantities at different places. The garden was laid out in 1632 by Priest Gentaku, under the direction of *Hosokawa Tadatoshi*, who received the province in fief from the Tokugawa Shogunate. *Izumi-jinshu*, a small shrine within the garden, is dedicated to the ancestors of the Hosokawa Family. An Equestrian Statue of Lieutenant Hosokawa Moriharu, a member of the Hosokawa Family, perpetuates the memory of a promising young officer who was killed in the war of 1904-5. There are also several tea-houses, which sell beer and other drinks and some kinds of cake (*Suizenji-mochi* and *Yaki-manjū*).

Ezu-ko, W. of Suizenji, a lake 3.8 m. in circumference, and formed by waters which bubble up and collect into a large stream at *Suizenji*. There are many boats for hire.



MT. ASO-SAN, KUMAMOTO.

Aso-san.

A celebrated volcano, 26.8 m. E. of *Kumamoto*, and situated at the intersection of two volcanic ridges, one beginning in the Luchu Islands and extending as far as the Japan Sea, via *Kaimon-dake*, *Sakura-jima*, *Kirishima-yama*, and *Aso-san*; while the other ridge runs E. to W. from the N. of *Shikoku* toward *Amakusa*, via *Yufu-dake* (in *Bungo*), *Hisazumi-dake*, *Aso-san*, *Kibō-san*, and *Unzen-dake* (the last in *Shimabara Peninsula*). This volcano, being thus at the intersection of two ridges, is the most active crater of all (some of the craters mentioned above, e.g. *Kibō-san*, near *Kumamoto*, are already entirely extinct). *Aso-san* is a general name comprising five volcanic

peaks, the active one being called *Naka-dake*, while the other four (extinct) are (1) *Kishima-dake* (composed of three smaller peaks), to the N.W. of *Naka-dake*, (2) *Eboshi-dake*, S. of *Kishima-dake*, (3) *Taka-dake* (5,500 ft.) highest of all five, E. of *Naka-dake*, (4) *Neko-dake*, a jagged, saw-like peak, E. of *Taka-dake*. To the S. and N. of these 5 peaks lie two plains, the N. one being called *Aso-dani* (1,620 ft.) and the S. *Nangō-dani* (1,470 ft.), containing altogether three towns and eleven villages and a population of 40,700. These plains are surrounded by the chain of *Somma*, the peaks in the N. being called *Nagakura-mint*, those in the S. *Ōya-dake* and *Kamuri-dake*, those in the W. *Tawara-yama* and *Futae-no-tōge*, and those in the E. being the frontier ridges between *Buzen* and *Higo*.

The tract thus encircled (within which are the 5 peaks together called *Aso-san*), measures 17.1 m. from N. to S. and 9.8 m. from E. to W.; it was the original crater. On this exceptional size of its outer crater, the largest in the world, rests *Aso-san*'s title to celebrity. The waters which collect in these N. and S. hollow plains break through the W. barrier, and making a deep ravine, run down as a copious stream, under the name of *Shira-kawa* or 'White River.' Frequent mention is made in the chronicles of the eruptions of *Aso-san*. The latest have taken place in 1884, 1889, 1894, when immense amounts of black ash and dust were ejected and carried by the wind as far as Kumamoto. *Ascent*: From Kumamoto to *Ō-tsu* 12.2 m. by light railway; from *Ō-tsu* to *Tateno* (Pop. 3,000), about 6.5 m.; from *Tateno* two roads branch off, (1) one along the *Kuro-kawa* (or 'Black River'), an affluent of the *Shira-kawa*, leading to *Aso-dani*, (from *Tateno* to *Miyaji* 12 m.), while (2) the other leads by *Shira-kawa* into *Nangō-dani*, the plain to the S. of *Aso-san*. On both paths *jūrikishas* are available as far as the foot of the 5 peaks. If we take the 1st road; we soon come to *Sugaru-ga-taki*, a majestic waterfall plunging from a high precipitous volcanic rock covered by a thick grove of large trees; now passing on by a gradual ascent we reach the highest point across the ridge, *Futae-no-tōge*, when suddenly we realize that we are standing on the edge of an almost perpendicular precipice, and that there lies before us the plain of *Aso* and the 5 peaks; descending the precipice we soon come to the town of *Miyaji* (Pop. 3,900). At *Miyaji* is an ancient temple (1,700 years old), *Aso-jinsha* (*Shintō*) which is dedicated to the god, *Take-ikwatatsu-no-Mikoto*. The temple was first established under the Emperor *Keikō-Tennō* (2nd cent. A. D.), *Korehito*, a prince of the blood being appointed priest (his descendants are still in charge of the temple). The head of the family whose official title hereditarily is *Daigūji* actively supported during the civil wars of the early Ashikaga Period the Imperialist cause in co-operation with the Kikuchi Family. The present *Daigūji*, Baron *Aso*, owns a large residence, with a fine garden and many rare treasures, among which are some manuscripts of great historical value. At *Miyaji* we may stop over-night. From *Miyaji*, we come next to *Bōjū-mura*, which is at the foot of *Naka-dake*, the active volcano. Here begins the ascent, which is by no

means steep, and from half-way up we find all signs of vegetation gone, and everywhere ejected lava stones; and coming to the lip of the crater, we see the crater like a huge blacksmith's bellows sending up columns of sulphuric smoke, amid loud detonations. From the rest-house at the base of the cone, the climb to the lip and back again will occupy nearly an hour. Now on the return journey, we take the other of the two roads to Tateno and come first to *Yunotani*, where there is a geyser of red mud and burning water, then to *Taru-tama* and *Jigoku* (hot springs); from here going W. we come to *Tochi-no-ki* (hot springs), a well-known bathing-place, and thence along the River Shira-kawa we come to Tateno, whence we started by the 1st road.

Uto (127.9 m. from *Moji*, in 3 hrs. 56 min.; and 6.7 m. from *Kumamoto*, in 18 min.), the junction of a Branch Line to Misumi Port (15.9 m., in 50 min.), is a town of considerable importance, containing the site of a castle built by *Konishi Yukinaga*, a famous general in the Korean expedition (1592-1598) and a protector of Christians. **Misumi Port** at the W. extremity of Uto Peninsula, is situated on a narrow strait, *Misumi-no-seto*, connecting the Bay of *Yatsushiro* with that of *Arake-no-umi*. The port, though not spacious enough, is deep, and steamers constantly ply between here and *Komenotsu*, *Shimabara*, *Moji*, *Nagasaki*, *Ushibuka*, etc. The import for 1912 amounted to ¥452,329. The chief export is cement, and the chief imports bean-cakes, iron, and steel.

Yatsushiro (143.3 m. from *Moji*, in 5 hrs. 50 min.) is a prosperous town at the mouth of the *Kuma-gawa* (Pop. 12,000). It has a well-known cement-works (Nippon Cement Co.'s Branch Factory) as well as the Yatsushiro Kōboku Co. (timber, etc.) and a paper-mill, at *Matsukuma* not far from the town. Yatsushiro is famous for *ayu* (river-trout), of which a large catch is made in the Kuma-gawa every season.

Yatsushiro-gū, a temple dedicated to General Prince Kane-naga (who represented the Imperialist cause during the troubles of the early Ashikaga Period), is situated on the site of the former castle. *Shiranui* is the *ignis fatuus* which appears at night from time to time between summer and autumn in the Bay of Yatsushiro and over the neighbouring seas. It is believed to be a phosphorescent light emitted by some kind of animalcules. The hills near *Matsubase* or Yatsushiro are considered the best places from which to see it. **Hinagu-Onsen**, a carbonated spring, is 6 m. from Yatsushiro (fare 50 *sen* by *jinrikisha*). It is a favourite resort of people from all parts of Kyūshū (Inns: *Kimpā-rō*, *Yanagi-ya*). **Kōda-yaki**, produced at *Kōda* between Yatsushiro and Hinagu, is a kind of faience, introduced by Korean potters.

Kuma-gawa, one of the three rivers in Japan noted on account of their rapids, is exceptionally rich in fine scenery, with well wooded hillsides closely hemming in the river from both sides and the rapid blue stream with its innumerable windings and dangerous passages

among huge rocks. Before the railway was opened, the river had been almost the sole means of communication between *Hitoyoshi* and *Yatsushiro* (40 m.), the boats coming down the rapids (32 m.), not without risks, in 6 or 7 hrs. Regular junk-service being no longer available, those who wish to enjoy this exciting excursion have to engage a junk beforehand at Hitoyoshi. Romance is now largely gone, as we speed on through 25 tunnels and over two iron-bridges. But the constant change of views, now with foaming rapids on our right



RAPIDS OF THE KUMA-GAWA IN HIGO.

and anon a quiet blue stream on our left; and above all, the beautiful hillsides adds interest to this otherwise prosaic journey. At *Yari-daoshi* ('*yari*' is 'a spear,' '*daoshi*' 'to lay down') the hills from both sides come so close to the river, that the Daimyo of Hitoyoshi, coming down the river with his retainers in boats, at this place had the spears borne by his men laid down, though strict feudal etiquette required that they should be carried upright.

Hitoyoshi (175.4 m. from *Moji*, in 7 hrs. 11 min.), the castle-town of Daimyo *Sagara*, is situated on the upper course of the Kuma-gawa, and is practically shut in and thus well protected from outside intrusion by high mountain ranges on all sides. The great strategic strength of the place may be seen from the fact that during the centuries of feudal régime the place was never invaded by an enemy. Pop. 4,500. *Places of interest* are the ruins of the castle and *Aoi-jinsha*.

Loop-line of Okoba. At the tail of the town the train crosses the River *Kuma* three times, and then advances towards the high ridge that stands on the border between the two provinces of *Higo* and

Hyūga. The track acquires a sharper gradient as it enters the limit of Mizunashi range, and in about 6 miles find its further progress blocked by high walls. By means of the Yokohira Tunnel bored on the left, the track emerges on the other side of the range called *Okoba*. The track then describes a spiral, reaches the mountain-side at *Ono*, and by a circular track goes up to the summit of the range, and above the Yokohira Tunnel that was passed before. The two tracks present the difference of 170 ft. in altitude, while the circular track extends about 1.3 m., with a gradient of one in 33. From the summit the track again turns S., passes over one ridge after another, and through a series of tunnels, and finally led over Yatake mountain. An extensive panorama of indescribable beauty, embracing the chains of *Kirishima* and the plains of *Ōsumi*, *Hyūga* and *Satsuma* is obtained here.

Kokubu (219.8 m. from *Moji*, in 10 hrs. 44 min.), near the N. coast of the Bay of Kagoshima, is well known on account of the excellent tobacco produced in the neighbourhood. *Kokubu Tobacco*, also called *Satsuma Tobacco*, has always been considered superior to any other kind produced in Japan. From the town of *Kokubu*, highways run in 3 directions—to *Kagoshima*, to *Miyazaki*, and to *Hito-yoshi*. Pop. 8,000.

Kagoshima-jinsha, 0.5 m. from the town, is a large temple dedicated to the god, *Hikohohod-mi-no-Mikoto*, and is believed to be the site of the Emperor Jimmu's Takachiho Palace. The temple is surrounded by large and ancient trees.

Kirishima-yama consists of two peaks, E. and W., the former called *Takachiho-dake* (5,194 ft.) and the latter *Karakuni-dake* (5,610 ft.). Both peaks have conical summits, showing their volcanic origin. Other evidences on the mountain are an active crater, extinct craters, a crater-lake, crevices sending off sulphurous steam, and hot springs. *Ascent of the mountain*: 12.2 m. from *Kokubu* we come to *Kirishima Hot Springs* (where is a temple, *Kirishima-jinsha*). To make the ascent of Takachiho, we take the path to the left and walk through a thick wood for about 40 min., when we find ourselves face to face with the peak; the climb from here is not at all steep and after several turnings we reach the N.W. lip of the active crater (1,492 ft. in diameter, 6,560 ft. in circumference and 292 ft. deep), which constantly sends off sulphurous steam, making loud detonations; going further up we come to the summit where stands *Ama-no-Sakahoko*, a 'Heavenly spear with the point downward,' an upright bronze post, about 2 ft. high, with two human noses in relief, one facing E. and the other W. This singular post is popularly believed to be a relic of the pre-historic age. The ascent from *Kirishima-jinsha* to the summit—distance, 6.1 m.—requires about 3 hrs. In order to ascend *Karakuni-dake*, we come first to *Ei-no-o Hot Springs*, whence climbing up for about 1 hr. we come to an extinct crater (3,000 metres in circumference, 26 metres deep); from here in 1½ hr. the summit is reached, whence a most extensive prospect may be enjoyed.

Miyazaki Line.

The Miyazaki Line branches off from the Kagoshima Main Line at the Yoshimatsu Station and crosses the fertile plain of *Masakidaira* that lies between the mountain chain of *Hyūga*, the *Higo* boundary, and the *Kirishima-yama* ranges. From *Kobayashi-machi*, it turns toward S. and winding round the foot of *Kirishima-yama* reaches *Miyako-no-jō*, whence it turns E. and is to terminate at *Miyazaki*, the capital of the Miyazaki Prefecture. The section as far as *Tanigashira* (33.9 m. from Yoshimatsu) was opened to traffic in May 1913, and it is expected to open the next section, ending in *Miyako-no-jō*, in August and that to *Fama-no-kuchi* in December 1913.

Kyō-machi (3.1 m. from *Yoshimatsu*, in 9 min.). Yoshimatsu Hot Spring lies 1.4 m. N. of the station, at the foot of Mt. *Yatake*.

Kakutō (6 m., from *Yoshimatsu*, in 19 min.). Shiratori Hot Spring in the Shiratori Mountain, lies 2.4 m. S.E. of the station, and is a good summer resort. On the summit of the mountain, lies the pond called *Shiratori-ike*, while half-way up stands the *Shiratori-jinsha*, dedicated to Prince Yamatotake-no-Mikoto.

Iino (9.4 m. from *Yoshimatsu*, in 32 min.). About 2 m. from the station lies the ruins of Iino Castle, which was defended by *Shimatsu Yoshihiro*, a redoubtable chief of the clan of *Satsuma*; and the old battlefield of *Kizaki-baru*, where he defeated the rival clans of *Itō* and *Sagara*, is found between *Kakutō* and *Iino*.

Kobayashi-machi (16.7 m. from *Yoshimatsu*, in 1 hr. 20 min.). The *Kirishima-yama* ranges stand conspicuously in front of the town; and at *Iinamori-dake* exists what is believed to have been the site of the temporary palace of the Emperor Keikō-Tennō.

Takaharu (21.6 m., from *Yoshimatsu*, in 1 hr. 20 min.) lies in the centre of the Takaharu Plain, and here climbers of *Kirishima-yama* have to get off the train. At *Kamamuta* stands the Shintō temple of *Sanu-jinsha*, supposed to mark the site of the birth-place of the Emperor Jimmu-Tennō, the first Emperor of Japan.

Takasaki-shinden (27.3 m. from *Yoshimatsu*, in 1 hr. 38 min.). The Shintō temple of *Tsuma-kirishima-jinsha* stands near the station.

Tanigashira (33.9 m. from *Yoshimatsu*, in 2 hrs. 2 min.). *Miyako-no-jō*, Pop. 18,000, the largest town next to *Miyazaki* in the prefecture, is 4.9 m. S. of the station, and was formerly the domain of the Hongō Family of the great House of *Shimatsu*.

Kagoshima.

Kagoshima Station lies 237.1 m. from *Moji*, in 11 hrs. 37 min.

Japanese Inns: *Meiji-kwan*, *Satsuma-ya*, *Yamashiro-ya*, *Nanshū-kwan*. **Restaurants:** *Manshō-tei*, *Kakumei-kwan*, *Aoyagi-rō*, *Fūkei-rō*.

Situation, History, etc. *Kagoshima*, the castle-city of the powerful Daimyo *Shimatsu*, is situated on the coast of Kagoshima Bay, with the hill *Shiro-yama* behind (i.e. towards the N.W.) and the island of *Sakura-jima* in front. The port is deep and well protected from rough seas. The city was entirely burnt in the war of 1877, but has since been rebuilt. The place is noted from its association with many great leaders, including *Saigō* and *Ōkubo*, of the Restora-

tion of 1868, as well as *Tōgō*, *Ōyama*, and *Kuroki*, famous in connection with the two foreign wars of 1894-5 and 1904-5. Pop. 63,640 (households, 11,295). *Nakamachi-dōri* is the busiest part of the city.

A noteworthy event connected with *Kagoshima* was the 'Bombardment of the place' in 1863 by British warships. It led among its indirect results to the final giving up of the anti-foreign policy pursued by this powerful clan of *Satsuma*. A British squadron appeared off *Kagoshima* in order to enforce the demand for the punishment of the murderer of Mr. Richardson and for an indemnity of £200,000 to be paid to the murdered man's family (£100,000 out of the sum above-mentioned had already been paid by the Yedo Government). Mr. Richardson was a British subject, who was killed at *Namanugi*, near *Kanagawa*, by a member of *Shimatsu Saburō's* suite, for the offence of trying to break through the Daimyo's train. On the refusal of the Daimyo to make satisfaction, hostilities were opened (July 2nd) between the squadron and the forts; both sides suffered: the Japanese fire, assisted by a severe typhoon, doing considerable damage to the British ships, while on the other hand the arsenal and a large part of the city were set on fire as the results of the British bombardment. The next day the fleet left the bay. Peace was afterwards restored on the payment of an indemnity of £10,000, the murderer going unpunished on the plea that he could not be found.

Communications.

Highways: (1) *Kumamoto-Kaidō*, leading to *Kumamoto* via *Kōme-no-tsu*; (2) *Miyazaki-Kaidō*, leading to *Miyako-no-jō* (in *Miyazaki Prefecture*) via *Kōkubū*.

Steamship Lines: (1) Lines to the southern island group, to *Tane-ga-shima* (see P. 33), *Yaku-shima*, and to *Okinawa* (*Iuchū*) and *Taiwan* (or *Formosa*); (2) Western Coast Lines, to *Nagasaki* via *Ōkawa* and *Misumi* and to *Kōbe* and *Ōsaka*, via *Misumi*, *Nagasaki*, *Haikata* and *Shimonoseki*; (3) Eastern Coast Lines, to *Kōbe* and *Ōsaka* via *Abura-tsu* and *Hoso-jima*.

Railways. Distances and Fares from *Kagoshima* to the principal cities in Japan are as follows:—

Stations from <i>Kagoshima</i>	Distances <i>m.</i>	Fares	
		1st class	2nd class
<i>Kumamoto</i>	115.9	4.10	2.46
<i>Nagasaki</i>	270.3	7.60	4.56
<i>Moji</i>	237.1	6.95	4.17
<i>Beppu</i> (via <i>Kokura</i>)	304.4	8.28	4.97
<i>Kōbe</i>	567.9	13.05	7.86
<i>Osaka</i>	588.2	13.43	8.09
<i>Kyōto</i>	615.0	13.88	8.36
<i>Shimbashi</i>	943.1	19.63	11.81

Public Offices: *Kagoshima Prefectural Office** (*Yamashita-chō*), *Kagoshima Office* of the Monopoly Bureau (*Yagata-chō*), Revenue Inspection Office (*Yamashita-chō*), Headquarters of the 36th Brigade of the Army, *Kagoshima City Office* (*Yamashita-chō*), Chamber of Commerce.

* **The Prefecture of Kagoshima**, occupying the S. end of *Kyūshū*, measures 602 sq. *ri* and has a population of 1,273,672. It comprises the two provinces of *Satsuma* and *Ōsumi*, which contain 1 city and 12 counties. **Agricultural products** include tobacco, sugar-cane and sweet-potatoes; the last named, intro-

duced first to this prefecture from *Luchu* in 1698, are produced to the amount of 160,000,000 *kwan* annually and are generally known throughout the country by the name of *Satsuma-imo*. A kind of distilled liquor, *awamori* or *shōchū*, is manufactured from sweet-potatoes. *Tobacco* is produced to the amount of 1,479,000 *kwan*, making *Kagoshima* the third on the list of tobacco-producing prefectures. *Kagoshima* is rich in fishery products, the annual catch being valued at ¥3,090,000 and the manufactured output at ¥1,490,000. *The Mining Output* consists mostly of gold, valued at ¥1,438,000 a year, which makes *Kagoshima* the first on the list of gold-producing prefectures (most noted mines, *Yamagano*, *Ushi-o*, *Ōkuchi*, *Scrignano*). This is produced at *Tamiyama*. *Stock-farming*: *Satsuma* horses are famous throughout Japan, and large numbers of cattle are also raised (horses, 117,000 head; and cattle, 70,000). *Kagoshima* is second only to *Hokkai-dō* as a horse-raising prefecture.

Theatres and Yosé: *Theatres*:—Inari-za, Naka-za, Meiji-za; *Yosé*:—Ban-ci-seki, Shō-ci-za.

Schools, Hospitals, etc.: *Schools*:—7th Higher School (popularly called *Zōshi-kwan*), *Kagoshima* Higher Agricultural and Forestry School. *Hospital*:—*Kagoshima* Hospital. *Churches*:—Roman Catholic and Protestant Churches (6). *Library*:—*Kagoshima* Library containing 13,390 volumes. *Newspapers*:—*Kagoshima* Shimbun, *Kagoshima* Jitsugyō-Shimbun.

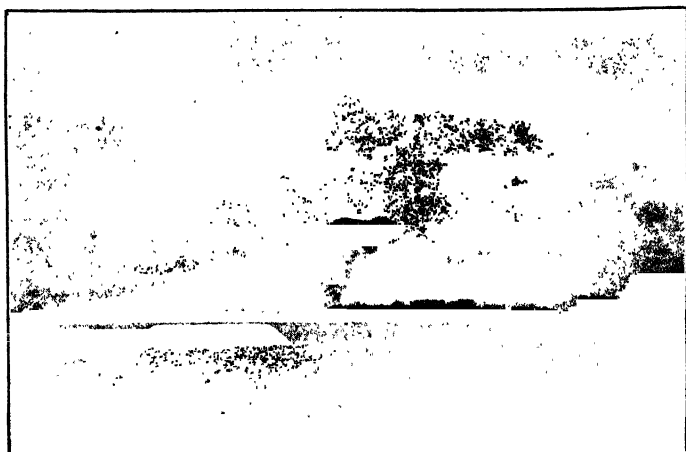
Industries: *Satsuma-gasuri* (blue figured cotton fabric of great durability), *Satsuma* porcelain, and tobacco. The porcelain, known as *Satsuma-yaki* and famed throughout the world, is a kind of crackled faience called *nishikide*, and is produced at *Tanoura*, the E. suburbs of the city (Kaida Pottery Manufactory).

Banks, Firms, etc. *Banks*:—147th Bank, *Kagoshima* Agricultural and Industrial Bank. *Firms*:—*Ushi-o* Gold-mine Co., *Kagoshima* Steam Navigation Co., *Kagoshima* Electric Co., Industrial Museum.

Places of Interest.

Shiro-yama Kōen, 0.8 m. from the station, is on a hill at the N.W. side of the city. It is famed for its beautiful prospect, taking in the city, the bay, and *Sakura-jima*. On the back of the hill is a cave, called *Iwasaki-dani*, where *Saigō Takamori*, after being driven back from *Hiogo* and *Hyūga* and holding out here for some 20 days against the investing Imperialist forces, committed *harakiri*, together with his devoted lieutenants. On one side of the cave, there stands the monument erected to their memory. *Jōkōmyō-ji* (popularly called '*Jokomeshi*'), 0.5 m. from the station (on a hill called *Matsu-mine-san*, to the N. E. of *Iwasaki-dani*), contains the tombs of *Saigō* and several of his followers. The place commands a very fine view of *Sakura-jima*, which is seen right across the blue waters of the port. *Terukuni-jinsha* (*Shintō*), at the S. foot of *Shiro-yama*, is dedicated to *Shimatsu Seihin*, Daimyo of *Satsuma* (1848-1859), who was an exceptionally enlightened ruler, living at the time when Japan came in contact for the first time with modern European civilization. He introduced artillery and the arts of photography, telegraphy, lighting by gas, glass manufacture, etc. That the *Satsuma* men were able to offer a comparatively

effective resistance to the bombardment of *Kagoshima* by the British squadron in 1863 was all due to the far-sighted reforms introduced by this able Daimyo. *Iso-Shimatsu-tet* (or '*Iso-Goten*'), a villa belonging to the Shimatsu Family, is situated at *Iso*, 2.4 m. from the station; the place is exceptionally rich in the natural beauty of its scenery. The villa, surrounded by its garden, called *Sengan-en*, was built in the middle of the 17th century by the Daimyo of the time. In the centre of the garden is a building called *Bōgaku-rō*, built in imitation of an ancient Chinese house, and in its hall hangs a tablet, bearing an autograph inscription by a famous old Chinese calligrapher, *Ō-gi-shi*. By the *Bōgaku-rō* stand two cannons, captured in a war with *Ōtomo* (latter half of 16th cent.), who originally got them from the Portuguese. There is also a house containing a wooden horse, brought over from Chōsen. Prince Arthur of Connaught was once a guest at this villa. (Accessible on application.) Between the city and this villa are found the *Tanoura Kōen* (public park), a porcelain bazaar, the site of a former battery (at *Gion-su*), etc.



ERUPTION OF MT. SAKURA-JIMA IN 1914.

Sakura-jima, (a small steamship service, one trip each in morning and afternoon, in 1 hr.) an island in the Bay of Kagoshima, is 6.5 m. from E. to W., 4.9 m. from N. to S., and 24.4 m. in circumference. The island consists of a mountain 3,752 ft. high, and its gradually slanting base, which is on all sides dotted with hamlets, surrounded by orange orchards, and fields of tobacco or of *daikon* (radishes of an exceedingly large size). There are hot springs at *Ai-mura* and *Furusato* (on the S. Coast), and at *Kurokami* on the E. Coast, of which the first-named are the best known (steam-launch from the jetty at *Kagoshima* to *Ai-mura* and *Furusato*, 3½ m.,

daily). The mountain has two peaks : the southern one is occupied by an active crater, about 2,000 metres in circumference and about 120 metres deep, which is constantly sending off sulphurous fumes ; the northern peak on the other hand is higher (but is an extinct volcano), and commands a magnificent prospect, embracing the city of Kagoshima, the mountain of *Kaimon-dake*, an active volcano in the S., and *Kirishima-yama*, also an active volcano, in the N.W.

The Southern Archipelagoes.

The sea S. of the Straits of *Ōsumi* is dotted with various archipelagoes, as the Ōsumi, Tokara, and Ōshima groups, total pop. 219,000. Larger islands among the groups are Tane-ga-shima, Yaku-shima, Ō-shima, Take-shima, Iwō-ga-shima, Suwase-jima, Toku-no-shima, Oki-no-shima, and Erabu-jima, the first three being the most important. From Kagoshima to those islands there are three steamship-routes, each about once a month, and of these the Daiyō Shōsen Kwaisha's (at Kagoshima) service is most preferable. The fares are as follows :—

Names of Islands and Ports (from <i>Kagoshima</i>)	Fares		Remarks
	1st class	2nd class	
Tane-ga-shima	—	—	
Yaku-shima	—	—	
Take-shima	4.90	2.70	Ōsumi Islands
Iwō-ga-shima... ..	5.40	3.00	
Kuro-shima	5.90	3.20	
Kuchi-no-shima	7.00	3.90	
Naka-no-shima	7.60	4.10	Tokara Islands
Guaja-jima	8.10	4.50	
Hira-shima	9.00	5.00	
Suwase-jima	9.00	5.20	
Akuseki-jima	9.90	5.70	
Takara-jima	10.80	5.90	Ports of Ōshima
Naze	13.50	7.50	
Naze (direct voyage)	9.00	6.00	
Taken	11.00	6.50	
Kuji	11.00	6.50	Amami Islands
Koniya	11.00	6.50	
Toku-no-shima	11.10	7.50	
Oki-no-erabu-shima	12.80	8.40	
Yoron-jima	13.80	9.00	

The three largest islands are described below :—

Tane-ga-shima is of historical importance, for it was here that the Portuguese adventurer Mendez Pinto landed in 1543 and first taught the use of fire-arms to the Japanese, hence the name of *Tane-ga-shima* by which small fire-arms were formerly known in Japan. The island, the largest and most eastern of all, lies 45 nautical miles S.E.

of Kagoshima and measures about 140 kilometres in circumference. In configuration the island is highest in the N. (rising to about 1,200 ft.), level in the middle, and again rises in the S. (825 ft.). *Nishi-no-omote* is the chief town and port, containing over 4,000 inhabitants, and possessing the District Office and a Farming School. Sweet potatoes in the S., sugar-canes in the N., and, in fishery, bonito, sardines, and yellow-tails are the principal produce. Pop. 30,500.

Yaku-shima lies $11\frac{1}{4}$ m. S.W. of Tane-ga-shima, and is circular in outline, measuring about 10 kilometres around. Pop. 12,000. Unlike the other island, Yaku is full of granite hills, of which those in the centre are the highest. The coast forms a gradual terrace. *Miyanoura-dake*, towering in the centre, rises to an altitude of about 6,362 ft. and is almost rivalled in height by *Nagata-dake* and *Kurifu-dake*, the three standing near one another. Judging from the fact that geologically the strata in the island are identical with those forming the peninsula of Ōsumi, the two must have been continuous in some geological period. Viewed from the top of Miyanoura the island presents a maze of well-wooded hills, full of conifers of the temperate zone, as cryptomerias and firs, of which the former are widely famed. Of the four rivers flowing in the island, the *Awa* is the largest and is as deep as 6 or 7 fathoms. The *Kurifu*, the next largest, rises from the peak of the same name, and near its mouth extends a little cultivated plain. Of the two remaining rivers—Miyanoura and Nagata—the latter runs through the most fertile district in the island. The coast is well indented, though there is only one good anchorage, *Issō*. Fishery produce does not differ from that in Tane-ga-shima.

Ōshima lies 143 m. to the S.W. of Yaku-shima and measures 60 kilometres in length and about 28 across in the widest part. Pop. 67,000. The island is noted in three respects, *viz.* for the production of the costly silk pongee called *Ōshima-tsumugi*, on account of the heaviest rain-gauge record in Japan (3,300 m.m.), and from the historic incident that the great Saigō was once exiled here. In physical configuration the island is hilly. The N. coast is the level section, the three other sections ending in abrupt cliffs. *Yuvan-dake* rising in the centre is the highest peak, about 2,300 ft. The coast is full of zigzags, of which *Naze* in the N. forms the most important shelter for ships and here stands the District Office. *Dekumo*, on the inlet to the E. of *Naze*, is the chief village; and there the Island Office is located. Besides the silk pongee, the island produces sugar, sweet-potatoes, radishes, and *kunembo* (a kind of oranges).

Route III. The Ryūkyū Islands (The Luchu Islands).

The 55 islands of the Ryūkyū or Luchu (*Okinawa*) and *Sakishima* groups, now comprised within the prefecture of *Okinawa*, together with outlying islands of Kagoshima Prefecture, form as it were stepping-stones between *Kyūshū* and *Taiwan* (or *Formosa*). The total area of these two groups amounts to 157 sq. *ri*, and they have a population of 501,995.

Steamship Service to Ryūkyū.

from <i>Kagoshima</i> to	1st class	Fares 2nd class	Remarks
Nago } Naha }	16.00	9.00	in <i>Okinawa-jima</i>
Miyako-jima	19.00	12.50	in <i>Miyako-jima</i>
Yaeyama	21.00	13.50	in <i>Ishigaki-jima</i>

Steamers of Ōsaka Shōsen Kwaisha on the Ōsaka-Keelung Line (*via* *Okinawa*) call at the above seaports, once every month.

Besides, there are steamers of the Ōsaka-Okinawa Line (seven times every month), which only call at *Okinawa Islands*.

History. According to tradition, the native royal house (whose representative has now been made a marquis among the Japanese nobility) traces its descent from *Minamoto-no-Tametomo*, a hero of the Minamoto Clan, who was exiled (12th cent.) in Luchu and married a native royal princess, leaving a son, *Shūn-ten-ō*, born of this marriage, who later found an opportunity to seize the royal throne. In the 15th century the islands became subject to China, then under the Ming Dynasty, but early in the 17th century *Shimatsu*, the Daimyo of Satsuma, conquered the islands, bringing the northern group under his immediate control and leaving the S. part in semi-independence. Henceforth Luchu owed a dual allegiance—to Japan and China—till 1879, when the king was removed to *Tōkyō* (and later made a marquis) and the Government reorganized as a Japanese prefecture (*Okinawa-ken*).

Climate. The islands, being so far to the S. and constantly washed by the warm Black Current, are semi-tropical in climate, there being little distinction in the four seasons, the natives scarcely ever seeing snow, and flowers blooming throughout the year. But it is not so hot as is generally imagined, owing to the prevalence of S.W. winds in summer. Only the wind dies away at night and makes us feel somewhat uncomfortable.

	Ishigaki	Naha	Ōsaka	Tōkyō
Minimum (C)	18.7 (Jan.)	16.3 (Jan.)	3.9 (Jan.)	2.9 (Jan.)
Maximum (°)	28.0 (Jul.)	35.0 (Aug.)	27.1 (Aug.)	25.4 (Aug.)
Ave. whole year	33.3	22.0	14.8	13.7

Rainfall. The Ryūkyū groups constitute one of the most rainy districts in Japan, the precipitation being especially heavy in the warmer seasons. At Naha the average rain-gauge record 2,153 m.m. for the whole year, 259 for August, and 122 for January.

Products: Sugar-cane is grown in immense quantities (4,200,000 *kwan*, being $\frac{1}{2}$ of the entire output of the same in the country); *sweet-potatoes*, 1,890,000,000 *kwan*, making *Okinawa* the 1st on the list of sweet-potato producing prefectures. Besides these, bananas, cocoa-nuts, and indigo are produced.

Okinawa (Island), 268 m. in circumference, 98 m. from S. to N., area 144 sq. *ri*, is entirely of coral formation. **Naha**, a town at

the S.W. corner, is the capital of the Prefecture. Pop. over 47,000. In it are the Prefectural Office and Headquarters of the Garrison. It is an open trade-port with the depth of water measuring from 2 to 3 fathoms. The bottom is of mud, and the tide ranges from $7\frac{3}{4}$ ft. in the flood, to $4\frac{1}{4}$ ft. in the ebb. (Stated Steamship Service between *Naha* and *Kagoshima*—415 m.). *Manufactured Products* consist chiefly of *bashō-fu*, a kind of cloth made from the fibre of a plant closely allied to the banana, excellent for summer clothes, annual value of products ¥90,000. *Ryūkyū-tsumugi* (silk), *Ryūkyū-gasuri* (cotton), these with other woven stuffs amounting to ¥450,000 annually. *Awamori* (distilled liquor), and lacquer. *Shuri*, about 3 m. to the N.E. of *Naha*, was formerly the seat of government of the native kings. The ruins of the castle may still be seen. Pop. 25,000.

Manners and Customs. Being an isolated island lying in a remote sea, the inhabitants possess manners and customs distinct of their own. They wear loose garments, tied by girdles, while women use a sort of gowns over girdled underclothes. Sweet potatoes and pork are extensively consumed, and at *Naha* alone 100 head of swine are slaughtered almost every morning. The people live in comparatively low houses surrounded by stone-fences, the islands being subject to gales in summer and autumn. The language, too, presents more or less peculiarity, though the vocabulary common to both Ryūkyū and Japan Proper is not small. One peculiar custom among the islanders is that they generally carry loads on their heads, and the sight of a farmer carrying a swine whose legs are tied up on his head is really unique.

Saki-shima Group, some 20 islands stretching from a point $202\frac{1}{2}$ m. to the S.W. of *Naha* to the neighbourhood of *Taiwan*. The largest of these are *Miyako-jima*, *Ishigaki-jima* and *Iriomote-jima*, all formed of coral reefs, and not quite healthy on account of the dreadful malaria prevailing throughout the year.

Miyako is triangular in shape and on the whole level, there being only mounds with the elevation under 400 ft. Trees are scarce but grasses of various kinds are growing luxuriantly. The inhabitants numbering 35,000 subsist mostly on farming. The island measures about 26.8 m. in circumference, but the coast, being full of reefs, affords no anchorages worth mentioning.

Ishigaki lies about 50 m. to the S.W. of *Miyako* and measures over 57 m. around. High peaks occupy the centre, their base forming somewhat level plains ending at the shore. On these plains sweet-potatoes and sugar-canes are extensively-raised. Pop. about 10,000.

Iriomote lies 27 m. W. of *Ishigaki*, and its diamond shaped formation measures 57 m. around. The island boasts the highest peak in *Okinawa*, in the shape of *Gozu-dake* which rises 1,500 ft. above the sea. Lesser, but equally well-wooded hills stand here and there. On the W. coast there a good shelter to ships is afforded at *Funauki*, the entrance of which is formed by two small islands, and shut in by high hills on the landward sides. The basin, however, is narrow and is too deep for small boats to cast anchor. *Iriomote* is afflicted more than any other island by a local fever, called *Yaeyama fever* here, which seriously interferes with the growth of population. The inhabitants number only a little over 1,200.

Route IV. Nagasaki Line (Tosu-Nagasaki).

The railway between *Nagasaki* and *Tosu* (at the latter station making junction with the *Moji-Kagoshima* line), passes through *Saga*, the capital of *Saga* Prefecture, and sends off several Branch Lines as follows : (1) *Sasebo* Line, from *Haiki* to *Sasebo* (5.5 m., in 24 min.), (2) *Imari* Line, from *Arita* to *Imari* (8.1 m., in 33 min.), (3) *Karatsu* Line, from *Kubota* to *Nishi-Karatsu* (26.8 m., in 2 hrs).

Distances and fares from *Moji* to the stations of *Nagasaki* Line (*Nagasaki-Tosu*) are given in the following table :—

Stations	Distances	Fares		Remarks
		1st class	2nd class	
(from <i>Moji</i>)	<i>m.</i>	<i>yen</i>	<i>yen</i>	
<i>Tosu</i>	65.4	2.58	1.55	Change for Kagoshima
<i>Nakabaru</i>	70.7	2.75	1.65	
<i>Kanzaki</i>	75.2	2.90	1.74	
<i>Saga</i>	80.9	3.08	1.85	Change for <i>Nishi-Karatsu</i>
<i>Kubota</i>	84.9	3.20	1.92	
<i>Ushizu</i>	86.7	3.28	1.97	
<i>Yamaguchi</i>	90.1	3.38	2.03	
<i>Kitagata</i>	94.7	3.53	2.12	
<i>Takeo</i>	98.5	3.65	2.19	Change for <i>Imari</i>
<i>Mimasaka</i>	103.4	3.78	2.27	
<i>Kami-Arita</i>	106.1	3.85	2.31	
<i>Arita</i>	107.6	3.90	2.34	
<i>Mikawachi</i>	112.3	4.00	2.40	Change for <i>Sasebo</i>
<i>Haiki</i>	114.9	4.08	2.45	
<i>Haenosaki</i>	118.3	4.15	2.40	
<i>Kawatana</i>	123.2	4.28	2.57	Alight for <i>Obama</i> & <i>Unzen</i>
<i>Sonogi</i>	127.0	4.38	2.63	
<i>Matsubara</i>	132.5	4.50	2.70	
<i>Omura</i>	137.3	4.63	2.78	
<i>Isahaya</i>	144.4	4.80	2.88	
<i>Kikitsu</i>	148.5	4.90	2.94	
<i>Okusa</i>	152.9	5.03	3.02	
<i>Nagayo</i>	158.0	5.15	3.09	
<i>Michino-o</i>	160.2	5.20	3.12	
<i>Urakami</i>	163.0	5.28	3.17	
<i>Nagasaki</i>	164.0	5.30	3.18	

N.B. On this line are run, besides the local trains, the *Nagasaki-Moji* Through Trains three times a day.

Tosu (65.4 m. from *Moji*, in 2 hrs. 49 min. by fast train) is the junction for the line going to *Kagoshima* on the one hand and *Moji* on the other.

Saga (15.5 m. from *Tosu*, in 30 min.), situated at the W. end of the extensive plain facing the *Ariake-no-umi*, was formerly the castle-town of *Daimyo Nabeshima* and is the capital of the prefecture of the same name, with a population of 36,000. The *Daimyo* of the place at the time of the great political upheaval connected with the Restoration of 1868 was the famous *Nabeshima Kinsō*, who was instrumental in picking up and pushing to the front many able young

men (*Etō Shimpei*, Counts *Ōkuma*, *Ōki*, and *Soejima*). *Inns*: *Shiwo-ya*, *Eitoku-ya*, *Kōei-kwan*. Near *Matsubara-jinsha* stands *Kan-no-chaya*, a villa with an extensive landscape garden, where Daimyo Kansō used to spend many a leisure hour.

Public Offices: Saga Prefectural Office,* Saga City Office, Saga Local Court of Justice, Saga Meteorological Station.

* *Saga Prefecture* covers an area of 160 sq. *ri*, with 668,816 inhabitants, and comprises, with 1 city and 8 counties, $\frac{1}{2}$ of the old province of *Hizen*. The chief special industries are fishery (annual output worth ¥1,400,000) and coal-mining (in the N., Karatsu coal-fields; and in the S., the colliery at Kine-shima),—total annual output, 1,000,000 tons, worth ¥4,200,000, making *Saga* the fourth on the list of coal-producing prefectures.

Banks and Firms: *Banks*:—Saga Agricultural and Industrial Bank, 106th Bank, Saga Bank. *Firms*:—Saga Cement Co., Iirotaki Hydro-Electric Co., Saga Rice Exchange.

Factories: Taniguchi's Iron Works, Kōsei-sha Cotton Flannel Factory, Saga Cement Factory.

Industrial Exhibition, at *Akamatsu-chō*; also undertakes sales on commission.

Suminoe Port, 7.3 m. W. of Saga City, at the mouth of the *Rokkaku-gawa*, is a special exporting port. From here the coal mined at Kine-shima is exported to China and Chōsen ports (export amounted to ¥388,692, in 1912).

Kubota (19.5 m. from *Tosu*, in 43 min.) is the junction of the *Karatsu Railway* (26.8 m. to *Nishi-Karatsu*, in 2 hrs.).

Takeo (33.1 m. from *Tosu*, in 1 hr. 13 min.), is well known for its Hot Mineral Waters (carbonated spring, containing alkali). It is picturesquely situated, being surrounded on three sides by well-wooded hills. *Ureshino-Onsen*, also a carbonated hot spring, is 7.3 m. from *Takeo*. *Inns*: *Tōkyo-ya*, *Tōyō-kwan*, *Hillside Hotel*.

Arita (42.2 m. from *Tosu*, in 1 hr. 47 min. and junction for the Imari Branch Line. *Imm*: *Kawachi-ya*) is situated in a narrow valley surrounded by wooded hills, being noted for its pottery made with the clay brought from a neighbouring hill, *Izumi-yama*. Most of the inhabitants (6,000) are engaged directly or indirectly in porcelain manufacture. The most famous of the manufactories is *Kōran-sha*, producing annually wares worth ¥175,000. The art was first introduced here in 1592 by a Korean artist, brought over by *Nabeshima*, Daimyo of *Hizen*, while the distinctive process of decorating with vitrifiable enamels was later taught by a Korean artist domiciled in *Nagasaki*, and was afterwards much improved by native artists. The wares soon attracted the notice of Dutch traders at *Dejima*, *Nagasaki*, who exported many pieces. The *Arita* pottery, however, attracted the general notice of Europeans for the first time at the Philadelphia Exposition in 1876. At present large quantities are exported, in some years valued at ¥700,000.

Imari (by Imari Branch Line from *Arita* to *Imari*, 8.1 m., in 33 min.), is a seaport town, with 4,200 inhabitants. It is known as the export place of *Arita* porcelain (hence these wares are popularly

called *Imari-yaki*). Since the opening of the railway, however, the prosperity of Imari has much diminished.

Haiki (49.5 m. from *Tosu*, in 2 hr. 58 min.) is the junction of the Sasebo Line (22 min. to Sasebo). *Steamship Service*, between *Haiki* and *Arikawa*, calling at *Sasebo*, *Iirado*, and *Uku-shima*. **Sasebo Naval Station**, situated on the large inlet on the N.W. side of Outer Ōmura Bay, the entrance being made by a narrow passage W. of *Hario-jima*. The harbour is deep and well protected on the landward side by surrounding hills, and from the open sea by numerous small islands. This, the third Naval Station, was established in 1886. The place, which was originally a mere fishing village has now grown to be a city of 93,051 inhabitants, owing largely to the presence of the naval dockyard and arsenal.

Photographing Prohibited in the harbour and neighbourhood.

Ōmura (71.9 m. from *Tosu*, in 3 hrs. 6 min.) is a well-known town on the Bay of Ōmura and holds a small garrison. Its castle-grounds are worth a visit on account of their fine cherry-blossoms in spring.

Isahaya is situated on a narrow neck of land connecting Shimabara Peninsula with the mainland. The line for the most part skirts the shores of Ōmura Bay, where numerous inlets, bights, and promontories give an endless charm to the scenery.

Shimabara Light Railway. A light railway is run from here to Shimabara, 26.3 m., the stations and fares being as below:—

Station	Distance m.	2nd class Fare sen	Station	Distance m.	2nd class Fare sen
Isahaya	—	—	Kōjiro-machi	—	—
Hon-Isahaya	.9	5	Taira-machi	15.9	60
Ono-mura	3.0	12	Shimabara	18.3	69
Aino-mura	7.7	30		25.2	95
Saigō	14.3	54	Minato-shinchi	26.3	99

Karatsu Branch Line.

Diverging from the Kubota Station (19.5 m. from *Tosu*) on the Nagasaki Line, this line runs N.W. and leads to *Nishi-Karatsu* (26.8 m.), *via* the various coal districts in the valley of the River Matsu-ura and the town of *Karatsu* situated on the Matsu-ura Bay.

Ogi (3.2 m. from *Kubota*, in 11 min.) was formerly the seat of a scion of the House of *Nabeshima*. Among the places of interest there are *Ogi Park*, 0.1 m. N. of the station, known also as *Sakuraga-oka Kōen* ('Cherry-Tree Park'), owing to the presence of many cherry-trees; the *Kiyomizu Kwan-on* (or *Kenryū-jī*), 1.9 m. N. of the station, which was founded in the Enryaku Era and was reputed in its day as the foremost in *Kyūshū*, there having been more than 300 buildings then. Repeated fires have reduced the monastery to an unpretentious seat as it is found to-day. *Furuyū Hot Spring*, 12.2 m. N. of the station, lies in the upper valley of the river *Kawakami* which ultimately joins the *Chikugo-gawa*.

Azamibaru (9.5 m. from *Kubota*, in 38 min.), has a Confucian temple at *Taku* 2 m. S. of the station, while at 1.2 m. N.W. exists the coal-field of *Yunoki-baru*.

Kiuragi (13 m. from *Kubota*, in 59 min.). At the village *Sasahara*, 2.4 m. S.E. of the station, is found the site of what is believed to have been the residential seat of *Sayo-hime*, a heroine of an old romantic story. The story is that when *Ōtomo-no-Sadehiko** was ordered to lead an expedition to Chōsen, he tarried here and fell in love with *Sayo-hime*, daughter of the local grandee. The small temple dedicated to *Benten* commemorates the fame of this ancient romance.

Ōchi (16.2 m. from *Kubota*, in 1 hr. 14 min.). Near the station are found many coal-mines. In a mountain about 2.4 m. N.E. of the station is found the waterfall called *Mikaeri*, the water of which ultimately finds its way to the River *Matsu-ura*.

Karatsu (25 m. from *Kubota*, in 1 hr. 50 min.) a town, situated at the mouth of the *Matsu-ura-gawa*, faces the Bay of *Karatsu*. In ancient times this place as well as *Hakata* assumed importance in connection with intercourse with Chōsen. It is now a special exporting port (chief export, coal), with a deep anchorage at *Nishi-Karatsu*, nearly 1 m. W. of the town. The place is also noted for its pottery (called *Karatsu-yaki*).

Karatsu, formerly the castle-town belonging to *Daimyo Ogasawara*, was called *Bukaku-jō*, or 'Flying-Stork Castle,' a pretty name which arose from the fancied resemblance of its E. and W. beaches, covered with pines, to the outstretched wings of the bird, the castle itself corresponding to its long neck and crest. The E. beach, called *Niji-no-Matsubara*, may be reached by a tramway (2 m.); the castle grounds have been turned into a public park; and the W. beach is a famous bathing-resort. S. of the latter rises a hill called '*Hirefuru-yama of Lady Matsuura-Sayo-hime*.'

* In the 2nd year of Emperor *Senkwa*, 437 A.D., *Ōtomo-no-Sadehiko* led from here an expedition against Korea. His lady was so loth to part from him that she climbed a hill *Kagami-yama*, and, taking off her neck-band ('*hire*') waved it ('*furu*') till the ships were seen no more. Out of her intense grief she was transformed into a stone. The hill has since been known as *Hirefuru-yama*.

Trade. In 1912, the trade of the town amounted to ¥2,705,533 of which export ¥2,645,066, consisting chiefly of coal. *Karatsu* is rich in coal-fields, the best known ones being *Yoshi-no-tani*, *Ōchi*, etc.

Nanatsu-gumu, 2.4 m. from *Karatsu*, is noted on account of its curious shaped rocks of basaltic formation. Seven caverns exist at the lower part of the rocks, looking like so many ovens, hence the name.

Nagoya, 9.8 m. N.W. of *Karatsu*, at the N. end of *Iigashi-Matsu-ura Peninsula*, is a port protected by numerous islands from the open sea, and facing the islands of *Iki* and *Tsushima*. Though quite insignificant at present, it was once the busy starting-point of the great Korean expedition. On an elevation W. of the village are found to-day broken pieces of old tiles and stones, marking the site of buildings once occupied by *Toyotomi Hideyoshi* and other great men of heroic Japan (1592-1598).

Route V. Nagasaki and Neighbourhood.

Between *Shimonoseki* (or *Moji*) and *Nagasaki*, there are ample means of communication both by trains and steamers. The vessels of most of the important Japanese steamship lines stop both at *Moji* and *Nagasaki*, so that good ships are found constantly plying between the two ports. But most tourists will prefer to go by rail; three through trains run between the two places, some of which are provided with sleeping and dining-cars, while the journey takes only 7 hrs. 47 min. This route comprises Nagasaki, Shimabara Peninsula, Unzen Resort, and Michi-no-o Hot Spring.

Nagasaki.

Hotels: *Nagasaki Hotel* (*Matsugae-machi*), *Cliff House* (*Sagarimatsu*), *Belle-vue Hotel* (*Sagarimatsu*, Pl. 43, H 11), *Japan Hotel** (*Ō-ura*, Pl. 33, I 10), *Hotel Antoinette* (*Ō-ura*).

* Japan Hotel, 1.4 m. from the station, in 13 min., jinrikisha fare 20 *sen*; number of rooms 37, capable of accommodating 74 persons. The Hotel is conducted on both American and European plans; the former charges ¥ 3-6, and the latter, room ¥ 1.50-2.50, breakfast ¥ 1.00, dinner ¥ 1.50, supper ¥ 1.50, bath 50 *sen*.

Inns: *Ueno-ya*, *Takara-ya*, *Midori-ya*, *Fukushima-ya*, *Ikeda-ya*.

Restaurants: *Fuku-ya* (*Kōjima-machi*), *Seiyō-tei* (*Nishi-Hama-no-machi*), *Gwaikoku-tei* (*Hokaura-machi*) (all foreign), *Kōyō-tei*, *Ichiriki*, *Fūki-rō*, *Keirin-kwan*, *Fuji-ya*, *Kyōraku-tei*, *Tamagawa* (all Japanese).

Customs-House. Nagasaki Customs Inspection Office (*Ō-ura*, Pl. 27, I 10).

Inquiry Office. Branch of Japan Tourist Bureau (4, *Ō-ura*).



BAMBOO GROVE BETWEEN MOJI AND NAGASAKI.

Consulates: Russian Consulate (*Minami-Yamate*, Pl. 46, G 12). American Consulate (*Higashi-Yamate*, Pl. 32, I 11), British Consulate, acting for Austria (*Ō-ura-machi*, Pl. 35, H 10), French Consulate, acting for Holland (*Higashi-Yamate*), German Consulate, acting for Italy (*Ō-ura-Kaigan*, Pl. 40, H 11), Chinese Consulate (*Ō-ura-Kaigan*, Pl. 28, I 10), Belgian Consulate acting for Denmark, Norway, and Portugal (*Ō-ura-Kaigan*, Pl. 36, H 10), Swedish Consulate (*Ō-ura-Kaigan*, Pl. 30, H 10), Spanish Consulate (*Ō-ura-Kaigan*, Pl. 27, I 10).

Theatres: Daikoku-za (*Daikoku-machi*), Yawata-za (*Yawata-machi*), Enoki-za, (*Enokizu-machi*), Maizuru-za (*Shin-Daiku-machi*, Pl. I. 7).

Native Products. The well-known industrial products of *Nagasaki* are porcelain, tortoise-shell wares, needles, embroidery, wares made of foreign wood; of these products the tortoise-shell wares are the most noted (¥200,000 annually). Among the principal shops may be mentioned:—

Retail Shops.

<i>Business</i>	<i>Name</i>	<i>Location</i>
(1) Curio Shops (old paintings & writings, metallic wares, coins, swords, etc.)	H. Satō S. Ikejima K. Kojima	<i>Moto-Kago-machi</i> <i>Kōjiya-machi</i> <i>Ima-Hakata-machi</i>
(2) Drapers (silk and cotton goods)	Okabe Gōmei Kwaisha M. Okabe S. Fujise R. Kurioka R. Tanaka S. Matsuo K. Yamamoto	<i>Higashi-Hama-no-machi</i> " " <i>Nishi-Hama-no-machi</i> <i>Ima-Kajiya-machi</i> <i>Okeya-machi</i> <i>Daikoku-machi</i>
(3) Toy Shops	R. Nakayama C. Shibata	<i>Moto-Kago-machi</i> <i>Ima-Kajiya-machi</i>
(4) Mat Stores	K. Mori S. Kurotsumi	<i>Nishi-Hama-no-machi</i> "
(5) Silk Screens, Tapestries, etc.	T. Honda	<i>Moto-Kago-machi</i>
Silk Screens, Wood-cut Prints	J. Honda	"
Silk Screens, Cloisonné Wares	K. Shibahashi M. Shibahashi S. Matsuura J. Nagashima K. Ozaki	" " <i>Funadaiku-machi</i> " "
Silk Screens, Trunks ...	C. Kumabe	<i>Umegasaki-machi</i>
Silk Screens, Liquors, Musical Instruments	H. Inoue K. Nagata J. Ichinose	<i>Higashi-Hama-no-machi</i> " "
(6) Local Specialities		
(a) Tortoise-shell Works	Y. Ezaki T. Futacda Y. Sakata Y. Kawaguchi T. Nakagawa	<i>Ima-Uo-machi</i> <i>Higashi-Hama-no-machi</i> <i>Moto-Kago-machi</i> <i>Funadaiku-machi</i> "

- (b) **Karasumi Shops** ... S. Takano *Moto-Shita-machi*
 (Fish roe, dried) S. Takeshita *Yedo-machi*
 F. Yamamoto *Zaimoku-machi*
- (c) **Confectionery Shops** T. Tonomura *Funadaiku-machi*
 (sponge-cake) T. Yamaguchi... ... *Moto-Daiku-machi*
 K. Shiramizu *Deki-Kajiya-machi*
 Y. Kamata *Moto-Hakata-machi*
- (d) **Umbrella Stores** ... M. Machida *Higashi-Hama-no-machi*
 S. Hayashida "
 I. Omagari "
- (e) **Dealers in Lacquered works with mother-of-pearl inlaid**
 G. Hayashi *Ima-Kajiya-machi*
 H. Hino *Ginya-machi*
- (f) **Embroidery Shops** ... H. Imamura *Moto-Kago-machi*
 C. Shiramizu "
- (g) **Jewellers** J. Uratsu "
 C. Itoki *Funadaiku-machi*
 K. Yasuda *Moto-Shikkui-machi*
- (h) **Ham Shops** Y. Shiraishi *Umegasaki-machi*
 K. Ikeda "
 K. Kuhara "
 S. Uraoka... ... *Moto-Kago-machi*
- (i) **Millet-Jelly Dealers**... T. Yamamoto *Daikoku-machi*
 Y. Tada *Yorozuya-machi*
- (j) **Washing-Powder Dealers**
 K. Matsuo... ... *Bungo-machi*
 C. Oyumi *Doza-machi*
 H. Matsuzaki *Funadaiku-machi*
- (k) **Foreign Furniture Shop** Y. Ashizawa *Matsugae-machi*
- (l) **Dealers in Foreign Woodwork**
 T. Murata... ... *Hikiji-machi*
- (m) **Fruit Shops** ... K. Mori *Umegasaki-machi*
 (loquats and oranges) U. Kumabe *Hiro-baba*
 Z. Mori *Moto-Shita-machi*

Bazaars: Hakusan-ba (*Nishi-Hama-no-machi*), Machida-Kwan-shō-jō (*Moto-Shikkui-machi*), Hirobaba-Kwan-shō-jō (*Moto-Kago-machi*). At *Funadaiku-machi* and *Moto-Kago-machi* are found many shops much patronized by foreign visitors.

Photographers: T. Tanemasa (*Moto-Kago-machi*), H. Ueno (*Semba-machi*), G. Takeshita (*Moto-Shikkui-machi*), T. Kawai (*Moto-Shikkui-machi*).

Clubs: Nagasaki Naigwai Club (*Dejima*), Nagasaki Bowling Club, International Club.

Steamship Agencies:—

Nippon Yusen Kwaisha (*Umegasaki*).

Australian Line.....calling four-weekly.....between *Yokohama* and *Melbourne*, or *vice versa*.

Yokohama-Shanghai Line.....calling twice weekly.....between *Yokohama* and *Shanghai*, or *vice versa*.

Kōbe-Vladivostok Line calling three-weekly between
Kōbe and *Vladivostok*, or *vice versa*.

Kōbe-North China Line.....calling 5 times monthlybetween
Kōbe and *Dairen*, or *vice versa*.

Ōsaka Shōsen Kwaisha (*Kubashima-machi*).

Nagasaki-Dairen (*via* Chōsen) Line4 times monthly.....
between *Nagasaki* and *Dairen*, or *vice versa*.

America Line..... calling monthly.....between *Hongkong* and
Tacoma, or *vice versa*.

Yokohama-Takow Line twice monthly between *Yoko-*
hama and *Takow*, or *vice versa*.

Holme Ringer & Co. (*Ō-ura*).

Pacific Mail S.S. Co.'s Line.....calling twice monthly.....be-
tween *San Francisco* and *Hongkong*, or *vice versa*.

Tōyō Kisen Kwaisha's S.S. Line.....calling twice monthly.....
between *San Francisco* and *Hongkong*, or *vice versa*.

Canadian Pacific Railway Co.'s S.S. Line.....three-weekly.....
between *Vancouver* and *Hongkong*, or *vice versa*.

Norddeutscher Lloyd Co.'s S.S. Line.....calling four-weekly ...
between *Yokohama* and *Bremen*, or *vice versa*.

Russian Volunteer Fleet Line (50 *Sagarimatsu*).....calling weekly...
between *Vladivostok* and *Shanghai*, or *vice versa*.

Banks (Foreign Agencies):—

Holme, Ringer & Co.—Chartered Bank of India, Australia and
China, Comptoir National d'Escompte de Paris, National Bank of
China, Banque de l'Indo-Chine, International Banking Corporation,
Thomas Cook & Son, Deutsch Asiatische Bank.

Hongkong & Shanghai Banking Corporation Local Agency.

Yokohama Specie Bank

Russo-Asiatic Bank.

Situation, History, etc.

The city of *Nagasaki* is situated in 129° 52' E. long. and 32° 45' N. lat., in the W. end of *Kyūshū*. The town stretches along the end of a beautiful natural harbour, a deep inlet extending nearly three miles from the open sea, protected on three sides by well-wooded hill, and open only towards the W. The anchorage, which has recently been thoroughly dredged (at the cost of ¥5,000,000), is 21–30 ft. deep.

Nagasaki was originally called *Fukae-no-ura*, the present name being derived from *Nagasaki Kotarō* to whom this district was given as a fief by *Yoritomo*, the founder of feudalism in Japan, in the latter part of the 12th century. It, however, remained an insignificant little town, until the 16th century when it became, together with *Itakata* and *Hirado*, an important mart of foreign trade. In those days not only did many trading ships from Portugal, Spain, and Holland constantly visit the port, but Japanese ships owned by Daimyos of *Kyūshū*, as well as by private persons, started thence on their long course of navigation towards China, Taiwan, the Philippines, Siam, etc. In

1587, *Hideyoshi*, on the occasion of his campaign against *Shimatsu* (Daimyo of *Satsuma*), transferred the place to the jurisdiction of the central government, apparently in view of its great importance as a market for foreign trade. Henceforth all through the period of the Tokugawa Shogunate, Nagasaki was governed by prefects appointed by the central authorities in *Yedo*. On the expulsion of the Portuguese and Spaniards, as being intimately connected with the Roman Catholic propaganda, whose suspected political designs as well as the apprehended conflict with the Buddhists seem to have been the main reason for the prohibition of Christianity, only the Dutch and the Chinese were allowed to trade at Nagasaki, under strict regulations (1637 A.D.), until the opening of the country to foreign intercourse in 1859. The Dutch, as being Protestants, pleaded that they were not Christians (*Kirisitan*), meaning thereby not Roman Catholics; they assisted the Tokugawa Government in its policy of expelling the Catholics, and, under the strictest oath not to import Christian books, were allowed to reside at *Dejima*, then on the outskirts of the town, in limited numbers and under strict surveillance. Nagasaki was thus the only eye, so to speak, of the hermit-nation of Japan, which was kept open towards the world. It was through Nagasaki that western science (especially medicine, botany, and gunnery) filtered in little by little. It acquired great but temporary importance with the opening of the country in 1859, when there flocked thither in pursuit of the western learning nearly all the aspiring young men, who in later years became prominent leaders. But other cities rose in importance as seats of learning or trading marts, and Nagasaki gradually lost its monopoly; and its prosperity, if not waning, at least remains stationary. The ships entering or leaving the port in 1912 amount to 1,944 (5,166,778 tons); the foreign trade totalled ¥16,639,217 (export ¥3,953,504 and import ¥12,685,713), Nagasaki thus ranking 5th on the list of the trade ports of the country.

Pop. 176,480 (households, 23,816). In point of size it ranks next after *Kobe* in Western Japan.

General Description. The down-town section and the residence quarter on a hillside present a strong contrast in general appearance. The former is lively with bustling scenes of the commercial and industrial activity, while quiet calm hangs over the other.

The harbour presents lively scenes, with the moving of steamers, coaling of ships, and the noise of steam-hammers, boiler yards and ship-building. In the down-town section bustling traffic is witnessed in such business centres as Hirobaba, Umegasaki, Moto-Kago-machi, Funadaiku-machi, Moto-Shikkui-machi, Kajiya-machi, Hama-nomachi, Tsuki-machi, Motoshita-machi, Yedo-machi, etc. On the other hand, the residence section on the hillsides are permeated with peace and restful calm, quite soothing.

Climate. The climate of Nagasaki is mild and equable, the mean annual temperature being from 60° to 63° Fahr., with the extremes of about 40° to 45° in winter and 75° to 85° in summer. The normal atmospheric pressure records 30 inches. Nagasaki is comparatively free from rainfall, strong winds, fogs, frost, and snow. Hence as a winter resort it is especially to be recommended, not only on account of climatic advantage, but also because it offers variety of amusements for a city of this size and importance.

Communications.

Nagasaki is at the terminus of a line of the Government Railways, branching off from *Tosu* on the line between *Moji* and *Kago*-

shima. There are short Branch Lines on the Tosu-Nagasaki Line, namely, (1) the Sasebo Line, starting from *Haiki*, (2) the Imari Line, starting from *Arita* and (3) the Karatsu Line, starting from *Kubota*.

Distances and Fares from Nagasaki to the stations of Nagasaki Line are given in the following table :—

Stations	Distances	Fares		Remarks
		1st class	2nd class	
<i>Nagasaki</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	
<i>Urakami</i>	1.0	.05	.03	
<i>Michi-no-o</i>	3.8	.18	.11	
<i>Nagayo</i>	6.0	.25	.15	
<i>Okusa</i>	11.1	.48	.29	
<i>Kikitsu</i>	15.5	.65	.39	
<i>Isahaya</i>	19.6	.83	.50	
<i>Omuwa</i>	26.7	1.10	.66	Align for Obama & Unzen
<i>Matsubara</i>	31.5	1.30	.78	
<i>Sonogi</i>	37.0	1.53	.92	
<i>Kawatana</i>	40.8	1.70	1.02	
<i>Haenosaki</i>	45.7	1.90	1.14	
<i>Haiki</i>	49.1	2.03	1.22	Change for Sasebo
<i>Mikawachi</i>	51.7	2.13	1.28	
<i>Arita</i>	56.4	2.38	1.37	Change for Imari
<i>Kami-Arita</i>	57.9	2.33	1.40	
<i>Mimasaka</i>	60.6	2.43	1.46	
<i>Takeo</i>	65.5	2.58	1.55	
<i>Kitagata</i>	69.3	2.70	1.62	
<i>Yamaguchi</i>	73.9	2.85	1.71	
<i>Ushizu</i>	77.3	2.95	1.77	
<i>Kubota</i>	79.1	3.03	1.82	Change for Nishi-Karatsu
<i>Saga</i>	81.1	3.15	1.89	
<i>Kanzaki</i>	88.8	3.33	2.00	
<i>Nakabaru</i>	93.3	3.48	2.09	
<i>Tosu</i>	98.6	3.65	2.19	Change for Kago-shima

Distances and Fares from Nagasaki to the principal cities in Japan are as follows :—

Stations	Distances	Fares	
		1st class	2nd class
<i>Nagasaki</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>
<i>Imari</i>	64.5	2.55	1.53
<i>Karatsu</i>	104.1	3.80	2.28
<i>Kurume</i>	103.0	3.78	2.27
<i>Kumamoto</i>	154.4	5.05	3.03
<i>Kagoshima</i>	270.1	7.60	4.56
<i>Hakata</i>	116.8	4.13	2.48
<i>Moji</i>	164.0	5.30	3.18
<i>Nakatsu</i>	188.4	5.90	3.54
<i>Beppu</i>	231.3	6.83	4.10
<i>Kōbe</i>	491.8	11.78	7.10
<i>Ōsaka</i>	515.1	12.13	7.31
<i>Kyōto</i>	541.9	12.60	7.59
<i>Tsuruga</i>	617.1	13.93	8.39
<i>Nagoya</i>	636.6	14.25	8.58
<i>Shimbashi</i>	870.0	18.35	11.04

At the Nagasaki Station through tickets for principal cities in Europe, Manchuria, and Chōsen are issued. (see the Introductory Remarks in Vol. I).

From <i>Nagasaki</i>	Distances	Fares		Per each 10 kg. in excess of free luggage allowance
		Express Trains		
		1st class	2nd class	
<i>via Fusan</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>
Fusan	314	15.30	13.20	0.60
Keijō	584	28.80	26.70	0.80
Heijō	740	37.05	34.95	1.00
Suin Gishū	896	46.40	44.30	1.40
Pengtien	1,067	57.25	55.15	1.56
Harbin	1,408	85.90	—	2.26
Manchuria	1,991	140.80	112.45	3.26
Moscow	6,344	309.30	217.75	8.28
St. Petersburg (<i>via</i> Viatka)	6,511	314.60	221.05	8.38
London (<i>via</i> Ostend)	8,232	411.16	228.19	10.74
Berlin	7,575	358.09	251.96	8.73
Paris	8,243	405.81	284.57	10.20
<i>via Dairen</i>				
Dairen	659	41.30	39.20	0.58
Harbin	1,247	85.90	—	1.44
Manchuria	1,830	140.80	112.45	2.44
Irkutsk	2,779	188.70	142.40	4.14
Moscow	6,183	309.50	217.95	7.40
St. Petersburg (<i>via</i> Viatka)	6,350	314.80	221.25	7.56
London (<i>via</i> Ostend)	8,071	411.16	228.19	10.74
Berlin	7,414	358.09	251.96	8.73
Paris	8,082	405.81	284.57	10.20
<i>via Vladivostok</i>				
Vladivostok	1,191	52.45	46.40	0.34
Harbin	1,685	100.20	—	1.40
Manchuria	2,263	154.55	109.75	2.18
Irkutsk	—	—	—	—
Moscow	—	—	—	—
St. Petersburg (<i>via</i> Viatka)	—	—	—	—
London (<i>via</i> Ostend)	—	—	—	—
Berlin	—	—	—	—
Paris	—	—	—	—

Steamships. In regard to steamer facilities, the ships of most of the important lines of the Nippon Yusen Kwaisha and Osaka Shōsen Kwaisha call here (see under R. I, Shimonoseki and Moji, P. 5-6), as well as many of the foreign mail steamers, so that Nagasaki is in direct steamship communication, not only with the coast towns of Japan and of the continent of Asia, but with all parts of the world.

Local Coasting Lines: (1) Misumi-Nagasaki Line, via *Kabashima, Kuchinotsu, Sugawa*,—daily, (2) Nagasaki-Kushikino-Koshikijima Line,—on alternate days. There are also frequent steamers plying to *Kogoshima, Hakata, Tomie (Gotō), Hirado, Nomo, Izuhara (Tsu-shima), etc.*

Jinrikisha Fares: 2 *sen* per every 3 *chō* throughout the city; 60 *sen* per $\frac{1}{2}$ day; ¥ 1 per day. The tourist, on arrival at the station, may obtain at the jinrikisha-stand a ticket marked with the charge to his destination and thus save the trouble of negotiation with the jinrikisha-man.

Lighter Tariff: from the wharf to steamer, lighter for one person 15 *sen*; 5 *sen* more for each additional person; 5 *sen* for each parcel.

Public Offices.

Nagasaki Prefectural Office* (*Yedo-machi*, Pl. 1, I 8), Nagasaki Municipal Office (*Sakura-machi*, Pl. 13, J 7), Nagasaki Water-Works Office, Nagasaki Marine Office (*Dejima-machi*), Nagasaki Harbour Office (Pl. 10, I 7), Nagasaki Harbour-Works Office, Nagasaki Court of Appeal (*Manzai-machi*, Pl. 3, J 8), Nagasaki Fortress Headquarters, Nagasaki Customs Inspection Office (*Ō-ura*, Pl. 27, I 10), Nagasaki Quarantine Station (Pl. C 15).

* **The Prefecture of Nagasaki**, of which Nagasaki is the capital, comprises an area of 235 sq. *ri* and contains a pop. of 1,085,358. **Sasebo**, the famous naval station, is another large city in the prefecture. **Products:**—*Fishery*. The prefecture includes many islands, and is well known for its large fishery products (¥5,130,000): near the islands of *Gotō* and *Hirado*, many whales are taken, in the Ōmura Bay, pearls, and in the neighbourhood of *Gotō*, corals. **Mineral Products**, coal is the chief, amounting to 600,000 tons a year, ¥2,900,000, which makes Nagasaki the fifth on the list of coal-producing prefectures of Japan (the Takashima Colliery being especially well known). In **Agriculture**, there is a large output of sweet-potatoes.

Manufactories, Banks & Firms.

Mitsubishi Dockyard, at *Aku-no-ura* (Pl. E 9), founded by the Shogunate Government during the 5th decade of last century, placed under the control of the Imperial Government after 1868, was finally sold to the Mitsubishi Co. in 1884. The establishment has since been very greatly extended in scope, until it has come to be able to build such large ships as the *Ten-yō-maru*, *Chiyō-maru*, and *Shun-yō-maru* (each 13,000 tons) of the Tōyō Kisen Kwaisha's American Line; the annual building capacity amounting to 30,000 tons altogether. The plant and the premises cover 103,000 *tsubo*, of which the machine-shops cover 16,000 *tsubo*, the shipbuilding workshop 13,500 *tsubo*, and the docks 29,500 *tsubo*. There are three large docks.

Matsuo Iron-Works, at *Inasa*, engaged in the repair of ships; these own a dock capable of accommodating a ship of 2,000 tons.

Yamashita Coke Manufactory, on the island of *Kōyaki-jima*, outside the harbour entrance; annual output 10,000 tons, approved by the Sasebo Naval Dockyard.

Briquette Manufactory, outside the harbour entrance, where 70,000 tons are annually produced; the material used being the anthracite coal from *Amakusa*.

Takushima Colliery, on the island of *Takushima*, 10 m. from the harbour entrance; this, together with another coal-mine at *Hakushima* near by, is owned by the Mitsubishi Co.; the annual output being 180,000 tons, valued at ¥1,300,000.

Banks: Nagasaki Agricultural and Industrial Bank, the Branches of Mitsui Ginkō, Nippon Shōgyō Ginkō, and Yokohama Specie Bank (Pl. I 10); **Trading Firms**, Nagasaki Electric Light Co., Kyūshū Gas Co., Nippon Briquette Co., Nagasaki Rice Exchange, Tahara Co., the Branches of the Ōsaka Shosen Kwaisha (Pl. I 8), China and Japan Trading Co., Mitsui Bussan Kwaisha (Pl. 29, I 10), Nippon Yusen Kwaisha (Pl. 24, I 10), Jardine, Matheson & Co., Naikoku Tsū-un Kwaisha. **Chamber of Commerce**: at *Ōmura-machi*, issuing monthly report of trade conditions.

Schools, Hospitals, Churches, Newspapers.

Schools: Nagasaki Medical School, Nagasaki Higher Commercial School, (both Government institutions), Kaisei Commercial School, Tōzan Gakuin, Chinzei Gakkwan, Kasui Girls' School (Pl. 31, I 10), Umegasaki Girls' School (Pl. 5, J 8) (all missionary institutions).

Hospitals: Nagasaki Hospital, whose early beginnings may be traced back to the teachings of Dr. Siebold (Austrian), who came to Nagasaki in 1823 and introduced into Japan for the first time the science of modern medicine. The hospital owns 48 buildings.

Churches: Roman Catholic Cathedral; 12 Protestant Churches.

Newspapers: Nagasaki Press (English) (Pl. 34, II 10), Chinzei Nippō, Nagasaki Shimpō (Pl. 18, J 9), Kyūshū Hinode Shimbun (Pl. 6, I 8), Tōyō Hinode Shimbun (Pl. 17, K 9).

Nagasaki's Three Fêtes.

(1) **Suwa Temple Festival** (*'Suwa-matsuri'*), held on 7th, 8th, and 9th October (Lunar Calendar). The town is divided into 7 divisions, and each division in turn bears the expense and responsibilities of the festival; during these three days there pass through the streets processions of dancing parties, of musicians playing upon various instruments, and of gorgeously dressed children; great platforms are erected in different parts of the town, and on these actors and singers give performances; through the streets go also procession-cars and large banners and embroidered ornaments. In fact, the festival is regarded as the most unique of its kind in *Āyūshū*.

(2) **Bon-matsuri** or 'Feast of Lanterns,' as it is commonly called by foreigners, is the fête celebrated on the 13th, 14th, and 15th days of July (Lunar Calendar), when the spirits of the dead are believed to revisit the scenes (especially the homes) of their lives on earth. The fête consists of the lighting with numerous lanterns the family graves,

and as the hillsides around Nagasaki are covered with graveyards, the city is actually surrounded by an immense illumination. On the third night, an innumerable number of monster straw-boats, furnished with lighted lanterns and laden with offerings of various edibles, are launched on the sea from *Ō-hato*, the idea being that the spirits are now to take passage to the other world.

(3) *Tako-age*, or 'Kite-flying fête,' is held on a neighbouring hill three times in early spring beginning with the 10th day of March (Lunar Calendar). There is great competition and excitement among the innumerable kite-flyers, both old and young, in trying to cut one another's kite-strings by bringing them into contact with one another, these strings being coated over with ground glass or sometimes with emery-powder.

Places of Interest.

Parks: *Suwa Kōen* (Pl. K 6), by the famous Suwa Temple, on a hillside at the N.E. end of the city, commands a fine panorama of the city, the bay, and the surrounding hills; the park is noted for its pines and camphor-trees, and for the *Gwanjitsu-Zakura* ('New Year's Day Cherry'), a cherry-tree which blossoms as early as New Year's Day (Lunar Calendar), when the flowering twigs are offered at the Suwa Shrine; there are also found here a banyan-tree, planted by General and Mrs. Grant on the occasion of their visit in 1879, and a monument dedicated to Dr. Siebold, whose services in introducing medical science (early in the 19th century) are gratefully remembered. *Inasa Kōen*, at *Inasa*, a suburban town W. of Nagasaki; the place has declined in prosperity since 1904-5, as the Russian Eastern Squadron, which used regularly to winter here, ceased to do so after the war; besides which most of the Russian trade is now taken up by *Tsuruga*. In Goshin-ji Temple (Buddhist) are found the tombs of many Russians.

Suwa-jinsha (Pl. K 6), a Shintō temple dedicated to the god *Takeminakata*, the goddess *Yasaka-hime*, and two others, is situated close by the Suwa Kōen (mentioned above), and is celebrated in connection with the festival (also described above). The temple has a large bronze *torii* and long corridors measuring altogether 432 ft.; from the latter may be had a very good view of the city and harbour.

Sōfuku-ji (Buddhist, Pl. K 9) situated at *Kōya-bira-gō* and established in 1629, by appointing as chief abbot a domiciled priest from China (named *Hōnen*) after the overthrow of the Ming Dynasty. The main hall, two-storied gate, and Chinese-style gate of the temple (all these now placed under the 'Special Protection of the Government') are buildings worth a careful inspection. In the temple is preserved an immense iron kettle with the capacity for boiling 21 bushels of rice, said to have been used in the time of the great famine (1682) to furnish food to multitudes of the famished population. *Iton-ji* (Buddhist, Pl. K 9), situated at *Ima-Kago-machi*, known on account of its extensive premises (23,000 *tsubo*). *Kōfuku-*

ji (Buddhist, Pl. L 8), also called *Nankin-dera*, situated near the above and known on account of its third abbot, *Itsunen* (a Chinese priest), who introduced Chinese painting into Japan. *Shōfuku-ji* (Buddhist, Pl. J 6), situated at *Iwahara-gō*, noted for its big bell, whose sound is said to carry to a distance of 3 *ri* (7½ m.).

Photographing Prohibited (without special permission of the authorities), in *Nagasaki* and neighbourhood, which districts belong to a fortress zone.

Neighbourhood of Nagasaki.

In the neighbourhood of Nagasaki are found several places of great interest which may be briefly described as follows:—

Mogi Port (Hotel: *Mogi Hotel*) 3.6 m. S. of Nagasaki across the peninsula, and on the Gulf of *Obama*, is a most convenient place to take steamer for the ports of *Obama* and *Kuchinotsu* in Shimabara, *Tomiooka* in Amakusa, and *Misumi* in Higo. The place commands a fine view and the coast near by is rich in fossil trees of the Tertiary epoch.

Shimabara Peninsula, known on account of its famous volcano, *Unzen-dake*, which is situated almost in the centre of the peninsula. On the W. coast is situated the port of *Obama*, on the E. the historical town of Shimabara, and on the S. the port of *Kuchinotsu*. *Highways* from Nagasaki lead, the one via *Uki* and *Chijiwa* to *Obama*, and the other via *Isahaya* (by Rys.) and along the coast of *Ariake-no-umi* to Shimabara (a part of the way by light railway). *Steamer Passage* from Mogi Port to *Obama* costs 60 *sen*.

Obama (Hotel: *Ikkaku-rō*; Inn: *Tsuta-ya*) is known chiefly on account of its mineral hot springs, possessing great efficacy for rheumatic complaints. The baths are separate from the inns, being mostly on a rocky beach. (Temperature in the bath tanks 106° 7'.)

Unzen Resort.

How to reach Unzen. There are two routes from Nagasaki, one by sea, and the other overland. In the former, *jinrikisha* is to be taken as far as *Mogi*, via *Tagami* (fare ¥1.20 with two coolies), then to *Obama* by steamer (fare 1st class 90 *sen*; additional charges:—5 *sen* transit tax, 4 *sen* pier dues, and 5 *sen* sampan fare). Two direct services are available daily. From *Obama* the ascent to *Unzen*, a distance of seven miles, can be made in a chair carried by four coolies (fare ¥3.00), a *jinrikisha* drawn by two coolies (fare ¥2.00), or by horse carriage (fare ¥3.00). The road is very good, and even ladies can easily walk up to *Unzen*. The overland journey is made by rail from Nagasaki to *Isahaya* on the Government Line (fare including transit tax, 1st class 88 *sen*, 2nd class 53 *sen*), thence to *Aino* by the Shimabara Light Railway, a private line (fare 1st class 44 *sen*, 2nd class 27 *sen*). From *Aino*, *jinrikisha* (fare 45 *sen*), *bashō*, or motor-bus (fare 35 *sen*) is taken to *Chijiwa*, via the *Chijiwa* slope, and then on to *Obama*, via *Tomitsu-zaka*, giving a view of the beautiful coast scenery. The fare is ¥1 by *jinrikisha* and by motor-bus 70 *sen*.

Unzen can be reached from *Chijiwa* direct, along the route that traverses the beautiful valley of the River *Chijiwa*. The ascent is shorter than any other, and can be made by chair or on horseback.

Time Required for Journey. From Nagasaki to *Aino*, via *Isahaya*, where cars are changed to the Shimabara Railway, the time required is two hrs. by rail, and from *Aino* to the *Chijiwa* Hotel is half-an-hour's journey by motor-bus. After resting at the hotel, *Unzen* can be reached by chair at noon.

From Aino to Obama direct by motor-bus takes an hour; the journey from Obama to Unzen, by chair, occupies two and a half hours.

Only one motor-bus, accommodating five passengers, is now running between Aino and Obama, but another will be ready for service by the summer.

If the sea-route is preferred one has to start from Nagasaki at 7 a.m. by jinrikisha (two men) to Mogi; from the latter place Obama is reached at 9.30 a.m. by steamer. After a rest at the Ikkaku-rō Hotel, Unzen can be reached at noon by chair (four coolies) or jinrikisha (two coolies).

Through Fares between Nagasaki and Unzen.

Sea Route :—

Nagasaki—Mogi, *jinrikisha* (2 men)

Mogi—Obama, steamer (first class)
(These are mentioned above)

Obama—Unzen, chair (4 men) ¥5.24

If horse, or *kago* (2 coolies),
is taken from Obama to Unzen
¥3.74

If *jinrikisha* (two coolies) ¥4.24

Overland Route, Fares between
Aino Station and Unzen :—

Aino—Chijiwa Hotel, motor-bus ;

Chijiwa Hotel—Unzen, chair
(four men) ¥4.15

If *jinrikisha* (two men)
from Aino to Chijiwa Hotel ¥4.70

Aino—Obama, motor-bus ; Obama—
Unzen, *jinrikisha* (two men) ¥2.70

If *jinrikisha* (two men) from Aino to
Obama and the same to Unzen ¥4.00

Hotels: *Ariake Hotel, Unzen Hotel, Tagami Hotel, Shin-yu Hotel, Fūki Hotel* (under Russian management), *Kyūshū Hotel, Taishō Hotel.*

Charges ¥2.70–6.00 per day; reduction allowed if a bed-room is occupied by two or more persons. All the hotels except the Fūki Hotel are open only during the season.

Unzen, the joint name of the three hamlets of *Furu-yu, Shin-yu,* and *Ko-jigoku*, is a favourite summer resort of European residents from the neighbouring regions, as well as from China ports and the Philippines. The place being situated high up (2,400 ft. above sea-level) on a mountain is noted for its cool, bracing atmosphere and splendid scenery,—the hot mineral springs on account of their efficacy in many kinds of disease being a special attraction. From experience, Japanese regard a course of these upper springs at Unzen as necessary for making a complete recovery after passing through a preliminary course at the Obama baths.

Climate. According to the observations taken by the Nagasaki Observatory, the climatic conditions of Obama and Unzen compare with Nagasaki and some other places as follows :—

Spring (March, April, May).

	Temperature (Centigrade)	Humidity Per cent.	Rainy Days
Unzen	8.9	80	37
Obama	13.9	78	28
Nagasaki	13.1	74	28

Summer (June, July, August).

Unzen	19.9	90	54
Obama	24.6	83	39
Nagasaki	23.8	82	49
Hakone	20.5	83	—
Ikaho	20.4	—	55

Autumn (September, October, November).

Unzen	12.8	83	31
Obama	17.8	76	27
Nagasaki	17.2	70	28

Hakone	14.3	81	—
Ikaho	12.8	—	25

Winter (December, January, February).

Unzen	2.4	82	42
Obama	7.5	73	34
Nagasaki	6.6	67	42
Hakone	2 7	70	—

Ascent. From Obama to *Bingushi*, via *Yunosaki*, 1 m.; from Bingushi to *Kago-tateba*, 1 m.; from *Kago-tateba* to *Fuda-no-hara*, 1.8 m.; from *Fuda-no-hara* to Unzen, 1.2 m. Between *Fuda-no-hara* and Unzen, the path—famous for its fine views—lies on a wide plateau occupied by rice-fields and a few remains of *Mammyō-ji* temples, which at one time numbered three hundred, all occupied by Buddhist monks. They were all destroyed by fire in the Shimabara rebellion, having been attacked by the Christians who had fortified themselves in the *Ihara Castle* at Arima. Only the fragments of a large *torii* (gateway) are now to be seen. The road divides here, the left one leading to *Shin-yu* ('New Spring'), Unzen, and the other to *Kō-jigoku*, which is half a mile distant. These roads are quite flat.

Kōjigoku. The bath-house at Kōjigoku is supplied from a spring of boiling water which is worth seeing. An attractive waterfall, called *Issaikyō-no-taki*, about twenty feet high, is near here, being in the stream which has its source in the springs of Shin-yu and Kōjigoku.

Unzen Park. The Park occupies a tract of land with stretches of hills lying between the peaks *Kinugasa-yama* and *Yatake*, the whole covering an area of 200,000 square yards. Many geysers, sending up boiling water to some height, exist on the east side of the Park. Paths have been made to render the geysers accessible, and benches have been placed near them for the convenience of visitors. The Park is aglow with azalea blossoms in May. Being cooler than *Ikaho* and *Hakone*, Unzen forms an ideal summer resort in Kyūshū. There are two tennis-courts, both open to the public on payment of regular fees, and attached to them is a pleasant pavilion. A large meeting hall, 364 square yards, is in course of construction and will be available for athletic purposes in wet weather.

Shin-yu ('New spring') and **Furu-yu** ('Old spring'). The Shin-yu bath-house is located in the Park and is connected with the spring at the foot of *Yatake*. It has four bath tubs, which are clean and always overflowing.

A Post-Office is opened every year on June 1st and closed on October 31st. It transacts telegraphic, telephonic, and money-order services, etc., and distributes mails twice daily.

Furu-yu is situated 600 yards away from Shin-yu and the springs are similar to those at the latter place. There are about a dozen inns.

The Golf Course. The course, which runs round a pine-clad hillock, covers 208,000 sq. yards and has nine holes. The distances from hole to hole are as follows:—

No. 1	...	...	...	458 yards	No. 6	...	...	...	135 yards
" 2	...	...	...	481 "	" 7	...	...	...	216 "
" 3	...	...	...	358 "	" 8	...	...	...	295 "
" 4	...	...	...	133 "	" 9	...	...	...	286 "
" 5	...	...	...	330 "	Total	...	...	...	2,692 "



SHIN-YU ('NEW SPRING'), UNZEN.

The links are open to the public on payment of regular fees. A pavilion will shortly be built with toilet, dining, bar, and dressing-rooms. While the course cannot yet be described as in perfect condition, it is hoped that it will be made one of the best in the Far East before long, as no pains are being spared by the authorities to improve it. The site is naturally suited for the pastime and is very attractive, especially in May when the azaleas are in bloom.

Unzen is situated in a hollow of two peaks, *Fugen-dake* and *Myōken-dake*; while in their neighbourhood are several other smaller peaks, such as *Eboshi-dake*, *Azuma-dake*, *Mai-dake*, *Ro-no-ki-dake*, *Mai-yama*, *No-dake*, *Kinu-kasa-yama*, *Taka-dake*, etc.

Nita and Fugen Peak. Half a mile up the steep path from the golf links is the little plateau of *Nita*, commanding a fine view of the coast of *Higo*. Two miles higher one reaches the summit of *Fugen-dake*, (4,800 ft. above sea-level). At the summit is a large perpendicular rock about 50 ft. high, on the N. side of which icicles may be found hanging as early as November. From here may be enjoyed an extensive panorama of indescribable beauty (which will repay all the labour of climbing), embracing the hills of *Hizen* and the plains of *Chikugo*, as well as the active volcano of *Aso* in *Higo* and *Kirishima-yama* on the boundary of *Ōsumi* and *Iyūga*, and the islands of *Amakusa*. The prospect also takes in on the other side the promontories jutting forth outside of Nagasaki

harbour, and the famous Gotō group of islands at a further distance. Two miles higher one reaches the summit of *Fugen-dake*. In autumn the peak looks as if covered with brocade, the effect of the maples, and evergreen trees. For more than half the way the ascent can be made either on horseback or in a chair carried by four coolies. Near the top are found several large caves called *Kaza-ana* ('Wind holes'), inside which hang long icicles like swords, the temperature never rising above 2°C. even in mid-summer. The caves are used for storing silk-worm eggs.

Myōken-dake may be reached in 2 hrs. from *Fugen-dake*,—the path leading partly through brushwood, till an old extinct crater is reached and crossed (the path through the crater lying over a large volcanic rock), the rest of the way thence to the summit being a very precipitous ascent. The panorama from the summit is similar to that from *Fugen-dake*.

Chijiwa. (Hotel: *Chijiwa Hotel*). It is situated about six miles from Furu-yu, Unzen. The road from it to Unzen is now steep, but within the next three years it will be improved so as to allow the passage of vehicles. Chijiwa is chiefly noted for its sea-bathing, on a fine sandy beach sheltered by a beautiful ridge of pine-trees.



YAKE-IWA, UNZEN.

Good pedestrians will enjoy making an excursion to the town of *Shimabara*, 12.2 m. down the coast on the other side from where *Obama* is situated. The road lies at first between *Unzen-dake* on the left and *Taka-dake* on the right, then down to a valley, passing by a dried-up lake, now ascending, now descending by a path amidst boulders and then through a forest of pines and camphor-trees, till *Mine-kawa* (a hamlet 5 m. from *Unzen*) is reached. From here the

road is less steep and soon becomes quite level, and at *Nakakobe* we come in sight of *Mai-yama*, which rises like an immense wall, screening the town of Shimabara from the volcanic craters behind.

Shimabara,* at the E. foot of *Unzen-dake*, is a beautiful port-town, the sea studded with islets which were formed as a result of eruptions of Unzen-dake. There are regular steamship services to *Misumi* and *Nagasu* on the coast of *Higo*, and to *Nagasaki*, *Kuchinotsu*, and *Mogi* in Nagasaki Prefecture. At the E. end of the town is a park (*'Shimabara Kōen'*) on a low hill, called *Gongen-yama*, which commands a fine view.

* Here in Shimabara the last remnants of Japanese Roman Catholics in these regions and from other parts of the country assembled in large numbers, occupied an old castle, and took up their last stand against the persecuting Tokugawa Government. When finally overpowered, a great multitude of Christians of both sexes and all ages were thrown down from the cliffs into the sea (1641). The besieging forces consisted of the contingents contributed by the neighbouring Daimyos, *Terazawa*, *Arima*, *Nabeshima*, *Hosokawa*, *Kuroda*, *Tachibana*, etc., under the supreme command of *Itakura Shigemasa*, who lost his life in making an assault on the castle.

Michi-no-o Hot Spring (5 m. by rail from *Nagasaki*, in 15 min.) is said to be efficacious in rheumatic complaints and stomach troubles (private bath provided). Near the station is the village of *Urakami*, known in connection with the history of Roman Catholicism in Japan. This and most of the neighbouring hamlets are inhabited by Roman Catholics, who were found in large numbers at the time of the Restoration (1868). Christianity was never entirely eradicated here, nor from some other places in *Kyūshū*, notwithstanding ruthless persecutions continued for several centuries.

Kuchinotsu is a 'Special port of export,' (amount of trade for 1912, ¥105,115) whose prosperity has, however, much waned since the opening of Miike Port (export amount ¥5,968,520). The region between *Shimabara* and *Kuchinotsu* is full of interest on account of a tragical religious war between the Christian rebels and the armies of the Tokugawa Shogunate.

Route VI. Excursions from Nagasaki to the Outlying Islands.

Amakusa-jima.

The routes and fares of steamship services from Nagasaki and Misumi (*Higo*) to the principal ports of *Amakusa-jima* are as follows:—

<i>Lines</i>	<i>Ports of Call</i>	<i>Fares</i>
		(from <i>Nagasaki</i>)
Nagasaki-Ushibuka-Koshiki	{ Shimotsufukae	¥ 0.80
	{ Sakitsu	„ 1.00
	{ Ushibuka	„ 1.10
Nagasaki-Amakusa-Misumi	{ Tomioka	„ 0.55
	{ Futae	„ 0.60
		(from <i>Misumi</i>)
Misumi-Mogi-Obama	{ Yanagi	„ 0.16
	{ Aizu	„ 0.20
	{ Ōura	„ 0.33
	{ Kōtsu-ura	„ 0.45
	{ Hondo	„ 0.59
	{ Goryō	„ 0.65
	{ Futae	„ 0.75
	{ Tomioka	„ 0.89
Misumi-Ushibuka	{ Hime-no-ura	„ 0.40
	{ Takado	„ 0.45
	{ Miyata	„ 0.57
	{ Sumoto	„ 0.64
	{ Ōtawo	„ 0.76
	{ Ushibuka	„ 1.10

These lines make a single trip daily; all one class.

Geography, etc. *Amakusa* is the name of an archipelago lying to the W. of the province of *Higo* and comprising more than seventy islands, large and small, of which *Kami-shima* and *Shimo-shima* are the largest. The latter measures 185 m. around and is on the N. separated from *Iizen* by the Straits of *Hayasaki* and faces on the S. *Naga-shima* in Satsuma. *Kami-shima* lies to the E. of *Shimo-shima* across the Straits of *Hondo* and is over 90 m. in circumference. To the N. of *Kami-shima* lies *Oya-no-shima*, which is 36.6 m. around, and faces, across the Straits of *Misumi*, Uto County of *Higo*. All these are included in the administrative division called *Amakusa County*, whose head-office is located at *Hondo*, in *Shimo-shima*. The county contains 191,600 inhabitants, divided into 39,780 families, according to the census returns for 1909.

Physical Features. All the islands are mountainous and have little arable land. *Kami-shima* is especially noted for its high peaks, such as *Ōi-take* and *Kuraga-take*. The coast of the islands is well indented, *Sakitsu-ura*, *Ushibuka*, *Tomioka*, *Kutama*, *Miya-no-kawachi*, in *Shimo-shima* affording good anchorages. **Productions.** The inhabitants chiefly subsist on fishery, the annual yield amounting to over ¥700,000.

History. In ancient time the archipelago was known collectively as 'Amakusa Province,' but in the reign of Emperor Suiko-Tennō (592-628 A.D.) it was incorporated into the Province of *Higo*. It was subdued by *Katō Kiyomasa* and *Konishi Yukinaga*, who held the Province between them, but with the fall of the Konishi Family in the battle of *Sekigahara*, the whole of *Amakusa* passed to the control of the House of *Katō*, and afterwards to the Daimyo *Terazawa* of *Karatsu*. In the N. islands Christianity had spread, while they were under *Konishi*, who was himself a Christian. When the ban was proclaimed by the Tokugawa Shogunate against their religion, the Christians broke out into rebellion in the autumn of 1637. These Christians, joined by the former adherents of *Konishi*, seized the Castle at *Tomioka* and that at *Shimabara*, in which latter they took their last stand. *Itakura Shigemasa*, who was sent by the Shogunate against the rebels, failed to subdue them in time, and he was reinforced by *Matsudaira Nobutsuna* and *Toda Ujikane*, who came at the head of large troops. *Itakura* fell in the assault attempted by himself in January the following year. In March the castle was captured and peace was restored. *Amakusa* was then placed as a direct holding of the Shogunate, which enforced with greater severity the prohibition of the religion.

In the sea stretching to the E. of *Amakusa*, i.e. off the coast of *Yatsushiro*, there sometimes appears at dawn about the months of September and October a phosphorescent light caused by animalcules. It is a kind of *ignes fatui* and is called by the Japanese '*shiranui*,' or 'Mysterious light.' Hence this part of the sea is also known as the *Shiranui-no-umi*, or the 'Sea of Mysterious Light.' The curious sight can best be seen from the heights near *Iwa*, in *Zōzō-shima*, *Amakusa* group.

Hirado and Gotô.

Hirado. From Nagasaki to *Hirado* steamers are regularly run once a day with the uniform tariff of ¥1. *Hirado* is a large island lying W. off the N.W. coast of *Hizen* and measures 19.5 m. from N. to S. and 6.1 m. from E. to W. In physical features the island is hilly with a cliffy coast. The hills are well wooded and the highest, called *Ama-dake*, rises 1,790 ft. to the E. of *Shirasaki*, at the N. corner of the W. coast. The range from which this peak rises extends through the length of the island, and harbours and coves are found where its two sides curve in. The other noteworthy hills are *Shira-dake* and *Shijiki-san*, 1,163 ft. The island contains about 35,000 inhabitants, divided into 5,800 families. The little town of *Hirado*, formerly the seat of the Daimyo *Matsu-ura*, is the largest community, containing 3,200 inhabitants. There are on the island a Provincial Middle School and also a Private Special School. As a whaling station *Hirado* is widely celebrated, and at the height of the season the island is alive with whalers. Besides the harbour of *Hirado*, there are as anchoring places *Nakano* (at *Kawachi* inlet), *Himosashi*, *Nakatsura*, and *Shijiki*.

Hirado is of great historic importance in connection with Japan's modern civilization, for this was the first trading port open to foreign trading vessels, Portuguese and Dutch. So prosperous became the island in consequence of this trade that by about 1612 several three-storied stone buildings are said to have been erected at *Hirado*. With the transfer of this trading privilege to *Dejima* at Nagasaki in 1710, the prosperity of the island suffered decline. In the pine

grove near Hirado stands a monument commemorating the opening of trade with Dutch traders, whose remains are found here and there in the island. Here also Kublai's armada made a depredatory visit, and here at Hirado was born to a Chinese refugee of the Ming Dynasty and his Japanese wife a son, who grew up to be the celebrated *Kōxinga*, conqueror of *Taiwan*.

Gotō is an archipelago, which, starting from a place about 13 nautical miles W. of Hirado, stretches S.W. for about 100 m. There are five large islands, hence the name, which means 'Five Islands.' Of these *Fukae-jima*, the southernmost island, is the largest and measures 146.4 m. in circumference, followed by *Hisaka*, *Naru*, *Nakadōri*, and *Uku*. These contain 27 villages and collectively form the County of *Minami Matsura* of the Prefecture of *Nagasaki*.

Physical Features. As in the case of *Amakusa*, the islands are generally hilly and the coast is well indented. The inhabitants, over 80,000, chiefly subsist on farming, fishermen constituting only about one-fifth of the total population. In fishery, cuttle-fish and whales are the principal catch, and the collection of corals is also actively carried on. **Towns and Villages.** Of these *Fukae* is the capital of the archipelago boasts a well-sheltered anchorage, though the water is shallow. Here are found the County Office and a Public Middle School, and also the remains of the Castle in ruins. The whole scenery is quite charming. *Tomie*, 4.9 m. S.W. of *Fukae*, also affords a good anchorage. *Arikawa* on *Nakadōri* is the town next in importance to *Fukae*, and its port is considered as the best base of operations for whaling.

History. The archipelago was formed into one county in 876 A.D., and a chief was appointed to govern the islands. This office soon fell in to abeyance. About the 16th century the islands were held by the tribesmen of *Matsu-ura*; these set themselves up as independent masters of the archipelago, and their chief assumed the name of *Gotō*. The *Gotō* Family hereditarily lived in *Fukae*.

Iki and Tsushima.

Iki. This island lies over 10 nautical miles N. of the mainland of *Hiizen* and measures over 4.9 m. from E. to W. and 8.5 m. from N. to S. Pop. 35,000. The island forms a plateau on which rise several hills, among which *Takeno-miné* (785 ft.) is the highest. Farming is extensively carried on, the principal products being grains, beans, etc.

Gōno-ura, Pop. over 2,000, is the capital of the island and is a good little harbour. In its vicinity stand a Shintō temple of *Sumiyoshi-jinsha* and a Buddhist temple of *Kokubun-ji*. From here to *Kashii* and *Katsumoto*, via *Ishida* and *Tagawa*, a broad road extends as far as *Katsumoto*, Pop. 3,200, which stands at the N. apex of the island and faces the island of *Tsushima*. At the rear of the town are found the remains of Takesue Castle, built by order of *Hideyoshi* when he undertook the Korean expeditions. At *Kashii* are seen the relics of *Taira-no-Kagetaka's* martyrdom;—*Kagetaka*, as commander of the island, having fallen in opposing the mighty host of Kublai's expedition to Japan.

History. In ancient times *Iki* with *Tsushima* and *Tane-ga-shima* formed administrative divisions each separate from *Kyūshū*. In the time of the Military Regency at Kamakura it was held by the House of *Shōni*, then it passed to the Hata Family of *Hizen*, and finally about the middle of the 16th century to the Lord of *Hirado*, who controlled the island till the Restoration of *Meiji*.

Tsushima, Pop. over 30,000, lies about 33 nautical miles N.W. of *Iki* and covers 44 sq. *ri*. The best way to reach *Izuhara*, capital of *Tsushima*, from Nagasaki is to embark in one of the Ōsaka Shōsen Kwaisha's steamers, run between Nagasaki and Dairen *via* ports along the coast of Chōsen. Of the four services in a month, two call at *Izuhara*, the fares being ¥7.50 for the 1st class and ¥4.50 for the 2nd. *Tsushima* is placed in the jurisdiction of Nagasaki Prefecture and consists of the two counties of *Kami-Agata* and *Shimo-Agata*, which practically form twin islands, separated by the shoal known as *Ōkuchi*, which is left dry at ebb-tide. In physical configuration *Tsushima* is hilly and the soil is poor, and the inhabitants have to subsist on fishery and also by trading in Chōsen. The coast is full of indentations and possesses such good inlets as *Takeshiki*, *Izuhara*, *Ajiro*, *Kamoyoze*, and *Sasuna* (special export harbour). The principal towns are *Takeshiki*, where a naval station exists, Pop. over 2,000, and *Izuhara*, 4.9 m. S. of *Takeshiki*, Pop. 12,300, the capital of *Tsushima*, where the Island Office and County Offices, Middle School, Local Court, *etc.*, are located. Formerly the seat of the Daimyo *Sō*, now Count *Sō*, *Izuhara* played an important part as an intermediary, commercial and diplomatic, between Japan and Chōsen, and at present is regularly called at by steamers plying between them. The remains of the former master of *Tsushima* are found on the outskirts of the town, while on the top of *Kiyomizu-yama*, rising near the town, stand the remains of the castle which the Daimyo *Mōri* built by order of *Hideyoshi* on the occasion of the Korean expeditions. *Sasuna* is a good anchorage on the N. coast of *Shimo-shima* and was opened by the Sō Clan in the Kwambun Era (1661-1672 A.D.) as a trading port with Chōsen.

History. Occupying a strategic position on the Korean Channel, *Tsushima* played a very important part in Japan's foreign affairs, for it is a key to the entrance of the Japan Sea and the Yellow Sea. It forms the foremost outpost in the line of communication between Japan, China, and Chōsen, and had to sustain the brunt of onset, whenever Japan became involved in foreign troubles. When the Empress Jingō-Kōgo led the Korean expedition, her fleet touched at *Wanitsu* (present *Wani-mura*) in the island before crossing over to the Peninsula. The Mongols frequently infested the island between 1264 and 1287 A.D., till at last Kublai's armada suffered a crushing defeat at *Hakata* (see P. 16-17).

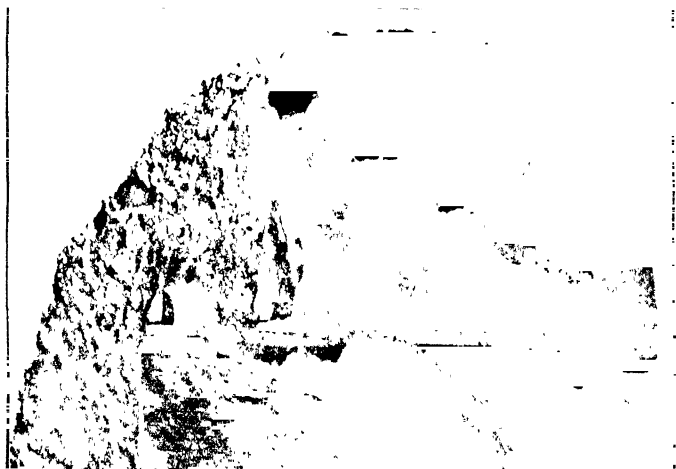
It was in 683 A.D. that the administrative headquarters was first established at the present seat of *Izuhara*. The island was placed under control of the Shōni Family at the time of the Kamakura Shogunate. In 1246 *Sō Shige-hisa*, by orders of the Governor General of *Dazaifu*, suppressed the insurrectionary attempts undertaken by the native chieftain called *Abiru*, and from that time on till the Restoration of Meiji the House of *Sō* held the island, acting as diplomatic agent for Japan in her dealings with Chōsen. The memorable naval engagement fought near *Tsushima* in the late war has made its name known throughout the world.

Route VII. Hōshū Line (Kokura-Ōita).

This railway, popularly called the Hōshū Line, diverges from *Kokura* on the Kagoshima Main Line (Through-trains are run from *Moji*), and runs S., mostly along the coast of the Inland Sea, to *Yukuhashi* (15 m. from *Kokura*, in 38 min.), to *Nakatsu* (31.7 m. from *Kokura*, in 1 hr. 37 min.) near which is found *Yabakei*, famous for a romantic scenery, to *Beppu* (74.6 m. from *Kokura*, in 3 hrs. 55 min.) noted for its hot springs, and to *Ōita* (82.2 m. from *Kokura*, in 4 hrs. 18 min.). The prefecture of Ōita traversed by this line and that of *Miyazaki* in the S. are both sparsely populated, most markedly so when compared with the W. half of the island (e.g. there is but 1 city—*Ōita*—in the E. half to the 9 cities of the W. half). This fact is doubtless owing to the lack of good harbours on the E. coast, while the W. prefectures, with their innumerable bays, inlets, and islands, are exceptionally rich in navigation facilities. Only on the coasts near *Ōita*, *Beppu*, and *Usuki* are to be found tolerably good anchorages, to which these places largely owe their present prosperity.

Branch Lines en Route : (1) *Tagawa Line*, between *Yukuhashi* and *Soeda* (23.1 m., in 1 hr. 50 min.),—this line connects with the *Ida Line* of the *Chiku-hō Railway* at *Ida*; (2) *Miyatoko Line*, between *Gotōji* (on *Tagawa Line*) and *Miyatoko* (1.8 m., in 10 min.)

In the following table will be found the names of the stations between *Kokura* and *Ōita*, with their distances and fares from the former :—



AO-NO-DŌMON, A

, AT YABAKEI.

Passenger Fares of the Kokura-Ōita Line.

Stations	Distances	Fares		Remarks
		1st class	2nd class	
<i>Kokura</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	
<i>Jōno</i>	3.3	.15	.09	Jct. for Kagoshima Main Line.
<i>Sone</i>	6.7	.28	.17	
<i>Kanda</i>	11.1	.48	.29	
<i>Yukuhashi</i>	15.0	.63	.38	Jct. for Tagawa Line.
<i>Shindenbaru</i>	18.2	.75	.45	
<i>Shiida</i>	22.4	.93	.56	
<i>Shōe</i>	25.5	1.05	.63	Alight for Yabakei.
<i>Unoshima</i>	27.6	1.15	.69	
<i>Nakatsu</i>	31.7	1.33	.85	
<i>Ōsada</i>	34.7	1.45	.87	
<i>Imazu</i>	36.8	1.53	.92	
<i>Yokkaichi</i>	40.2	1.68	1.01	
<i>Yanagi-ga-ura</i>	42.6	1.78	1.07	Alight for Usa Hachiman-gū.
<i>Buzen-Nagasu</i>	43.6	1.80	1.08	
<i>Usa</i>	46.6	1.93	1.16	
<i>Tateishi</i>	52.5	2.15	1.29	
<i>Nakayamaga</i>	55.7	2.25	1.35	
<i>Kitsuki</i>	61.2	2.43	1.46	
<i>Hiji</i>	66.2	2.60	1.56	} for Beppu Hot Spring.
<i>Kashiranari</i>	68.8	2.68	1.61	
<i>Kamegawa</i>	71.0	2.75	1.65	
<i>Beppu</i>	74.6	2.88	1.73	
<i>Hamawaki</i>	75.0	2.93	1.76	
<i>Nishi-Ōita</i>	80.6	3.08	1.85	
<i>Ōita</i>	82.2	3.13	1.88	

N.B. *Moji to Kokura* 7.3 m. On this line are run, besides the local trains, the Ōita-Moji through-trains several times a day.

Yukuhashi (15 m. from *Kokura*, in 38 min.). From here diverges the Tagawa Line, which, as also its Sub-Branch Line (Miyatoko Line), has been constructed for the transportation of coal (see P. 15 'The coal-fields of *Chikuzen* and *Buzen*').

Hiko-san.

Hiko-san (also called *Fhiko-san*) is an extinct volcano (3,700 ft. above the sea-level), which stands on the boundary of the three provinces of *Chikuzen*, *Buzen*, and *Bungo*, and is noted both on account of scenic beauties and the Shintō Temple of *Hiko-san* existing here. **Hiko-san** is a collection of peaks, of which the E. is called *Kubote-san* and the W. *Hōji-yama*, and it is at the summit of the latter that the temple is situated. The temple, dedicated to the ancient deity, *Ama no-Oshihone*, is one of the oldest Shintō seats in Kyūshū, being reputed even to precede the reign of the first Emperor Jimmu-Tennō, who is chronicled to have sent one of his followers to the temple with an offering, when he was about to start on the E. expedition to the Main Island of Japan. The temple was held in special veneration by several of the later Emperors and was granted an autograph tablet by the Emperor *Keigen* in 1729 A.D., but it was as the headquarters of 'Yamabushi' (a sect of Buddhist exercisers) that

Hiko-san became famous. At the height of prosperity the temple-grounds contained as many as 3,000 dwelling quarters. In those days the office of Chief Abbot was often filled by an Imperial Prince with the special permission of the Court, the temple having been converted in the Middle Ages into one of the *Ryōbu-Shintō*, or 'half-Shintō and half-Buddhist cult.' The temple was restored to pure Shintoism after the Restoration of 1868 A.D. There are three routes for the ascent, but the most popular is that from the Yusubaru Station, on the Tagawa Branch of the Hōshū Line, which sends off a Branch at *Yukuhashi*. From *Yusubaru* to the temple the distance is 9.8 m. the path ascending along the upper course of the River Ima-gawa. The holy precincts of *Hiko-san* proper begin with the stone-bridge in front of the gate of a temple called *Buzembō*. A paved path leads from the bridge and terminates in an open space where stands a temple constructed out of a cave in a monster rock. After an ascent of 1.4 m. we come to the temple of *Jizō*, about which are found headquarters for *Yamabushi* hailing from the various districts. The little village of *Hiko-san-machi* lies about 0.5 m. up from the temple, and contains over 100 houses, generally accommodating visitors (Jap. inn: *Temma-ya*). The path from the village leads to *Naka-dake* or 'Middle Peak,' and after a climb of 0.7 m. to the N., we come to a bronze *torii* bearing an autograph tablet of the Emperor *Reigen* on it, and 0.8 m. further up to the 102 ft. square building, *Hōhei-den* containing the Shintō emblem of *go-hei* and to the Business Office. The *Hōhei-den*, founded by one of the Daimyos of the House of *Mosokawa*, is famous on account of its architectural style, which is that of the Momoyama Period. The grand image of Buddha, 16 ft. high, that had been installed in this building, was destroyed at the Restoration, when the hybrid system was discontinued. From here to the main temple of *Hiko-san* the path climbs about 2.8 m. further up. At two spots, where the path goes over rocky beds, chains are stretched to assist the climbing, the first at the 1 m. from the *Hōhei-den* and the second at the 2.8 m. At the end of the 1st chain stands the *Chū-gū-sha*, or 'Intermediate Temple,' while near the 2nd chain is found stone-monument to indicate that here even Imperial messengers are to dismount from horseback or leave vehicles. The main temple was founded by the House of *Nabeshima*, and on the N.E. rises *Kita-dake*, on which stands a temple dedicated to *Izanagi-no-Mikoto*, and on the S., *Minami-dake*, where *Izanami-no-Mikoto*, is worshipped. The two are associate temples of *Hiko-san*.

The climate in the mountain is refreshing and the temperature rarely rises over 28°C. even in the hottest season; *Hiko-san*, therefore, affords a delightful summer resort to those who love quiet and simplicity. The place is rich in flora and besides boasts a private entomological laboratory. At the foot are found *Yabakei* and the spa of *Beppu*, both of which places should be visited by travellers either before or after the ascent of *Hiko-san*. The chief priest of this temple is Baron Takachiho.

Nakatsu (31.7 m. from *Kokura*, in 1 hr. 37 min.), a flourishing seaport town (Pop. 18,329), situated at the mouth of the *Yamakuni-gawa*; formerly the castle-town of the Daimyo *Okudaira* (steamer services to *Ōita* and to *Shimonoseki*). On the site of the castle, now turned into a public park, stands a monument to Mr. Fukuzawa.* *Nakatsu-ori* (cotton fabric) is the special product of the place.

* *Fukuzawa Yukichi* (b. 1834; d. 1901), a famous educationist, author, and journalist, was a native of *Nakatsu*. He early studied English and in 1867 opened in *Yedo* (now *Tōkyō*) a school, *Keiō-Gijuku*, (prototype of present Keiō-Gijuku University), where during his life-time tens of thousands of the rising generation (many of them now eminent leaders in different walks of life) received instruction in the English language. Among the many well-known books he published, *Seiyō-Sijō*, an interesting account of the civilization of Europe and America, has had an immense influence in enlightening the nation; also *Gaku-mon-no-susume* ('A plea for education') has proved greatly instrumental in spreading western learning. In 1882 he started a journal, the *Shi-shimpō*, which has come to be regarded as '*The Times*' of Japan. Mr. Fukuzawa was a reformer in morals, advocating the European ideal of independence and self-respect, in place of the old system of subjection to superiors.



SHIN-YABAKEI, BUZEN.

Yabakei.

Yabakei, celebrated all over Japan for the beauty of its scenery, lies along the upper course of the *Yamakuni-gawa*. The stream has its source at the foot of the mountain, *Hiko-san*, and flows between ridges of hills, one of them being a branch ridge of *Kane-yama*. The scenery consists of strangely shaped peaks, fantastically formed rocks, narrow ravines, and blue meandering streams, and its beauty has been pronounced by *Rai San-yō*, the famous poet and historian, to be without a rival in all Japan. The surface of the region being largely overlaid with lava, this, having been washed away in places, has left behind an endless variety of singularly shaped rocks, which

with the surrounding and intermingled trees, make up the striking beauty of the famous Yabakei.

Itinerary. Yabakei may be visited in one day from Nakatsu, if one is content to go only as far as Rakan-ji and Kuchi-no-Hayashi (12.2 m. from Nakatsu) and then return. But in order to fully enjoy the beauties of the scenery, one ought to stop overnight at Kuchi-no-hayashi (Jap. inns: *Hirano-ya*, *Naka-ya*), and go further on either to Hida or Hiko-san. From Hida, a river-boat on the *Chikugo-gawa* may be availed of as far as *Kurume*; or from Hiko-san the railway-station of *Yusubaru* may be reached by a *jinrikisha* drive of 9 m. Now starting from Nakatsu by *jinrikisha* or carriage on a good road, we come to *Ayu-gaeri* (7.3 m.), whence passing on via *Hotoke-zaka* we come to *Ao-no-Dōmon*, a natural half-tunnel through a big rock. Then commences the beautiful scenery, the road from here on lying on the side of a sharp-coned, rugged hill and along the river. On the river below the half-tunnel, there will be found a ferry-boat, by which we cross over to the other side, whence we may note the pine-trees growing on the precipitous roadside almost upside down over the stream, or the picture-like view (as found in Chinese paintings) of people passing through the *Ao-no-Dōmon*. Returning to the road, we now pass on from the half-tunnel, till we soon come to a bridge (*Yaba-hashī*); this part of the road being remarkable for the singular and fantastic-shaped peaks on our left. Turning left 1.4 m. from *Yaba-hashī*, we come to *Rakan-ji* (a Buddhist temple), whence we may enjoy the view of the rocks of *Hirai-hō*, *Tenjin-kyō*, and of *Fukuko-gan* ('Tiger Rock') and other noted sights, altogether 20 in number, the so-called Twenty Scenes of Rakan-ji. Now going back to the main-road and passing on through the villages of *Sogi*, *Hirata*, and *Kuchi-no-Hayashi*, we come to the village of *Kakizaka*, where we will find places associated with Rai San-yō's visit, e.g. *Kitcho-tei*, a house where he enjoyed eating wild boar's flesh, or *Teki-hitsu-hō*, a hill where he threw down a brush-pen in despair at the impossibility of adequately describing in verse the superb beauty of the place. Now passing further on, we come to a path branching off towards the left from the main-road; this leads through a region called *Shin Yabakei* or 'New Yabakei' to *Mori-machi*. Keeping on the main-road we come to *Nakama*, where on our right we shall see a number of sharp-edged rocks rising up like bamboo-shoots (hence called *Takenoko-iwa*); further on, at *Morizane*, we cross a bridge *Asahi-bashi*, which commands a fine view. Here ends the scenic part, and after 9.8 m. on the main-road we reach *Hida*, while turning N. from *Asahi-bashi*, by a branch-road, we come to *Hiko-san* at a distance of 7.3 m.

Usa (46.6 m. from *Kokura*, in 2 hrs. 26 min.) is a small town (3.7 m. from the station), Pop. 4,000, famed on account of the temple of *Usu-Hachiman*. The latter, situated at the E. end of the town and dedicated to *Ōjin-Tennō*, *Hime-Ōkami*, and *Jingō-Kōgō*, consists of three shrines which are all bright red, splendidly carved, and embowered in large and ancient trees. This temple, founded in 725, is

held in high honour (second only to the Great Shrine at *Ise*) by the Imperial Court, and by the people in general. The main buildings are placed under the special protection of the Government.

Beppu (74.6 m. from *Kokura*, in 3 hrs. 55 min.). Hotel: *Beppu Hotel*;* Jap. inns: *Hinago*, *Kome-ya*, *Furō-en*, *Kōyō-kwan*, *Wakakame*, *Shiwokyū*, *Masuda-ya*, *Hinode-ya*, *Wada-ya*, *Izumi-ya*, *Tosa-ya*.

* **Beppu Hotel**, 0.7 m. from the station, in 20 min.; the Hotel sends a carriage to the station for guests, *jinrikisha* 20 *sen*. Tariff: American style, single bed ¥ 5 to 15, double bed ¥8.50 to 25, 2 single beds ¥8.50 to 25 per day. European style, room for single bed ¥2.50 to 10, double bed ¥3.50 to 15, 2 single beds ¥3.50 to 15 per day; meals—breakfast ¥0.80, lunch ¥1.20, dinner ¥1.50.



INUBASHIRI, YABAKET

It is situated on the Bay of Beppu, with the beautiful hill of *Tsurumi* behind, and is famous throughout Japan on account of its hot springs (Pop., 14,045, households, 3,120). It enjoys ample steamship communication with all the Inland Sea ports, and with *Kōbe* and *Osaka* (services maintained by the *Osaka Shōsen Kaisha*). The town is built on ground undermined by volcanic vapours and hot water. The springs are alkaline and carbonated, containing iron, while some contain much sulphur, and are regarded as highly efficacious in various complaints. On the beach also there are springs where people bathe, half burying their bodies in sand. In the town are half-a-dozen public bath-tanks, while the more important inns own private baths.

Baths in the Neighbourhood: *Kwankai-ji-Onsen* (2 m. to the W. of *Beppu*), high up on the side of *Tsurumi-dake*, with a fine view of the bay (Inns: *Matsu-ya*, *Sakamoto-ya*); about 0.2 m. or 0.3 m. higher up is *Ue-no-ta-no-Yu*, on the N. side of which is a valley (called *Jigoku*) filled with sulphurous steam; 1.6 m. N. E. of *Kwankai-ji* is *Hotta-Onsen* (Inns: *Kanata-ya*, *Hama-ya*); at the foot of *Yufu-dake* (called *Bungo-Fuji*), 7.3 m. from *Hotta-Onsen* via *Kusu Kaidō* (Highway to *Kusu*), are *Takemoto* and three other baths, while going 3.7 m. the other way (*i.e.* towards the N.) from *Hotta* we come to *Myōban-Onsen* (Inns: *Okamoto-ya*, *Ebisu-ya*); about 0.7 m. from *Myōban-Onsen* we come to *Bōzu-Jigoku* (a geyser of boiling mud) and again 0.7 m. further on from it, *Umi-Jigoku*, a boiling blue pond covered with steam; 0.5 m. from *Umi-Jigoku* is *Kannawa-Onsen*, a popular resort having a famed vapour bath (Inns: *Fuji-ya*, *Yorozu-ya*, *Tokiwaka-ya*); 1 m. N.E. of *Kannawa* is *Shiba-seki-Onsen*; 1.2 m. again from *Shiba-seki*, *Chi-no-ike-Jigoku* or 'Blood-coloured boiling pond'; about 0.5 m. from *Chi-no-ike*, we reach the sea-shore town of *Okoshi*, where is *Kamegawa-Onsen* (Inn: *Muro ya*); from *Okoshi* to *Beppu* is 4.4 m.

Ōita (82.2 m. from *Kokura*, in 4 hrs. 18 min. Inns: *Yao-ya*, *Mizuno*, *Sakura-ya*, *Kōji-ya*), the capital of the prefecture of the same name,* is situated on the Bay of Ōita and at the mouth of the River Ōita. In the 16th century, Ōita occupied a much more important position than it does to-day, it being then the castle-city of *Otomo Sērīn*, whose domain extended (before it was confiscated by *Tōyotomi Hideyoshi*) over the greater part of *Kyūshū*, and who encouraged trade with the Portuguese. Ōita is the only town in this, or in the neighbouring *Miyazaki Prefecture*, which is ranked as a city; its population amounting to 29,547 (households, 4,918).

***Ōita Prefecture** covers an area of 402 sq. *ri* and has a population of 877,945. **Products:** matings (annual output, valued at ¥1,070,000, the largest in Japan), rice, fishery products, including edible sea-weeds (23,000 families engaged in fishery) and unbleached-wax (¥240,000, the 5th among the prefectures).

Communications.

Highways extend from Ōita in different directions, toward *Nakatsu*, toward *Kumamoto*, toward *Saganoseki*, and toward *Miyazaki*. As to steamship facilities, a large number of ships of the Ōsaka Shōsen Kwaisha call here, plying to *Kagoshima* on one side and *Kōbe* and Ōsaka on the other, and to all the Inland Sea ports. Railways are projected, one line to *Kumamoto* passing by the foot of *Aso-san* and another to *Miyazaki*.

(1) **Kumamoto Highway:** the road leads first through *Takeda*, W. of Ōita, to the foot of *Aso-san* then on to *Kumamoto* (75.6 m. both *jinrikisha* and carriage are available). *Uzumino-taki*, near the town of *Takeda*, is a pair ('male' and 'female' cascades) of very pretty waterfalls.

(2) *Steamship connection with Shikoku and Hyūga.*

The O.S.K.'s steamships are connected with the Railway services in W. Shikoku and Hyūga, as shown below :—

from <i>Nishi-Ōita</i>		Fares			
		Distances <i>m.</i>	1st class	2nd class	3rd class
Hyūga	Saganoseki	17.3	¥ .90	¥ .65	¥ .40
	Usuki	34.5	1.50	1.05	.65
	Saiki	63.3	2.30	1.65	1.00
	Todoro	118.5	3.80	2.70	1.65
	Hososhima	129.5	3.90	2.80	1.70
	Uchiumi	181.2	5.20	3.70	2.25
Shikoku	Kawanoishi	52.9	2.20	1.55	.95
	Yawatahama	53.4	2.20	1.55	.95
	Yoshida	77.6	2.40	1.75	1.05
	Uwajima	78.2	2.55	1.80	1.10

(3) *Miyazaki Highway*: the road leads through *Nobeoka*, *Todoro*, *Mimitsu*, and *Takanabe* to *Miyazaki* (129 m.). From *Miyazaki* to *Kagoshima*, highway as far as *Kokubu* (58 m.), thence by railway to *Kagoshima*. Steamers are also available; the ships of the Ōsaka Shōsen Kwaisha calling at *Ōita*, *Saganoseki*, *Usuki*, *Saiki*, *Todoro*, *Hososhima*, *Utsumi*, *Aburatsu*, and *Kagoshima*.

Miyazaki Prefecture (Area, 487 sq. *ri*; Pop., 541,771) is one of the most backward in all Japan particularly as to railway facilities. Work is now in progress, however, to connect *Miyazaki* with the *Yoshimatsu Station* (see P. 29, *Miyazaki Line*). *Miyazaki Prefecture* has no harbour worthy of the name and it is practically closed to all access from the neighbouring prefectures by high mountain ranges, such as, *Sobo*, *Ichibusu*, *Kirishima*, etc. The prefecture indeed can boast of having been the first landing-place of the ancestors of the Imperial Family; from it also *Jimmu-Tennō* started with his host in his career of conquest of all Japan. In spite of such an auspicious beginning, however, the prefecture has remained one of the most backward districts, owing as above described to the difficulty of access from the outside world. It is thinly populated, with a comparatively small cultivated area.

Miyazaki (Pop. 13,849), the capital, is situated in the middle of the prefecture, on the left bank of the *Ōyodo-gawa*. *Miyazaki-jinsha* (1.4 m. distant), a large Shintō temple, is dedicated to the Emperor *Jimmu-Tennō* and his father *Ugaya-fuki-akzu-no-Mikoto*.



OPENWORK OVER AN ALCOVE IN NISHI-HONGWAN-JI, KYOTO.

Route VIII. San-in District—Western Section.

(Ports of call of the Coasting S.S. Line, *Shimonoseki* to *Sakai*)

The W. section of the San-in District (or Shady District)—the name given to the N. half, facing the Sea of Japan, of the W. portion of the Main Island or *Honshū*; (the S. half facing the Inland Sea is the San-yō or Sunny District)—lacks all railway facilities, and can only be reached, either by a highway which begins at *Yamaguchi* and leads to *Matsue*, via the towns of *Tsuruano* and *Hamada*, or by sea route via *Shimonoseki*.

The distances from *Shimonoseki* and the fares of the O.S.K.'s steamers are as follows:—

from <i>Shimonoseki</i>	Distances <i>m.</i>	Fares		
		1st class	2nd class	3rd class
Senzaki	—	¥ 4.03	¥ 2.42	¥ 1.61
Hagi	75.0	4.57	2.74	1.83
Susa	—	4.90	2.94	1.96
Esaki	—	5.18	3.11	2.07
Hamada	133.0	6.33	3.80	2.53
Yunotsu	—	6.63	3.98	2.65
Kizuki	—	7.00	4.32	2.88
Sakai	234.0	7.48	4.49	2.99

The entire coast-line of this section is practically devoid of indentation, except the one promontory of *Shimonoseki*, which holds in its lap the lakes of *Shinji* and *Akaka-no-umi*, and being open to high seas, which are generally extremely rough in winter time, navigation is rendered exceedingly difficult, it being at times entirely suspended for small coasting steamers. These circumstances have combined to keep this part of Japan more backward than most other places.

Sea-Route from Shimonoseki.

(1) *Ōsaka-San-in Line*: Steamers coming from Ōsaka stop at Shimonoseki, and after calling at *Senzaki*, *Hagi*, *Susa*, *Esaki*, *Hamada*, *Yunotsu*, *Kizuki*, *Sakai*, *Maigata*, and *Yonago*, finally reach *Yasugi*, whence they make the return voyage taking in these towns in the reverse order. Ships start from each end of the line on every even-numbered day of the month,—the trip between Shimonoseki and Kizuki being covered in 22 hrs.

(2) *Shimonoseki-Kizuki Line*: Steamers call *en route* at *Senzaki*, *Hagi*, *Susa*, *Esaki*, *Hamada*, and *Yunotsu*. These ships start from *Shimonoseki* on every even-numbered day and from *Kizuki* on every odd-numbered day of the month; the trip taking 20 hrs. The best way to reach the railway is to land at *Kizuki* (see Route XIX San-in Railway), the seat of the famous shrine of *Izumo* (*Izumo-no-Ōyashiro*), whence a short branch line (4.7 m.) makes connection with the San-in Railway at *Izumo-baichi*.

Hagi (17 m. N. of *Yamaguchi*) is a well-known town on the Japan Sea Coast, having been the seat of the Mōri Family ever since

the 16th century. The town (Pop. 18,000) has lost much of its former prosperity since the Daimyo *Mōri* removed his seat of Government to *Yamaguchi* in 1863. The site of the old castle is now occupied by a public park, which commands a fine view of the sea and coast. **Chief products:** *Hagi-yaki* (porcelain), raw silk, and summer oranges.

Tsuwano, about 29.2 m. E. of *Hagi*, is a town of 5,000 inhabitants, situated in the midst of beautiful mountain scenery. Formerly it was the castle-town of the Daimyo *Kamei*. Among its products is a kind of paper called *Yoshika-banshi*.

Takatsu, 17 m. N. of *Tsuwano*, is a little town at the mouth of the *Takatsu-gawa*. *Takatsu-jinsha*, a Shintō temple, is dedicated to Japan's earliest great poet, *Hitomaro** (*Kaki-no-moto-no Hito-maro*). A natural writing-brush, called *Fude-Gusa* or 'Brush-weed,' is sold in front of the temple. The brush part consists of the root-fibres of the weed.

* *Hitomaro*, who was born in the province of *Iwami*, served in the Court in the reigns of Empress Jitō and Emperor Mommu (687-707 A.D.). A poetical genius, he left stanzas connected with places in *Iwami*, *Ōmi*, *Settsu*, *Yamato*, *Kii*, *Ise*, and *Tsukushi* (*Kyūshū*),—some of these stanzas being still popular with the Japanese.

Masuda, 2.4 m. E. of *Takatsu*, is a small town with memories of a famous painter, *Sesshū*, whose tomb is at *Ikō-ji*, a Buddhist temple near the town. In another temple, *Mampuku-ji*, is a landscape garden said to have been laid out by *Sesshū*.*

* *Sesshū* (1421-1507), the greatest Japanese artist belonging to the Chinese school of painting, was born at *Akahama*, Bitchū Province. At the age of 13 he became a novice in the temple of *Hōfuku-ji*. Fond of painting, he made little progress in learning scriptures. One day, by way of chastisement, he was tied to a temple pillar. After a time, the Superior, coming to free him, was surprised to notice a mouse lying on the wooden floor in front of the novice,—the mouse being none else than a picture drawn with a toe of one foot, wet with the tears which fell from his eyes. The superior, convinced of his undoubted genius, now left him free to devote his time to painting. After studying Buddhism under the famous abbots of *Sōkoku-ji* (in *Kyōto*) and *Kenchō-ji* (in *Kamakura*), *Sesshū* visited China (1467), then under the Ming Dynasty, with the purpose of studying Buddhism and painting. Occupying the 1st seat in a monastery of Tendō Sect at *Ssu-ming-shan* in South China, he sought at the same time for a master in painting. Not finding any painter worthy of his admiration, he determined to make the natural scenery of China his master, and became so skilful in his own original way, that his fame attracted the attention of the Ming Emperor, who requested him to make mural paintings in the department of ceremonies. After his return to Japan, *Sesshū* resided first at *Unkoku-ji* in *Yamaguchi* and later at *Taiki-an*, in *Iwami*, where he died; he was buried at the neighbouring temple of *Ikō-ji*. *Sesshū* though belonging to the Chinese school, shows great originality. His specialty is in the painting of natural scenery.

Hamada (65.9 m. from *Matsue* and 51.2 m. from *Tsuwano*) is a local distributing centre, with a population of 13,000. The port of *Hamada*, one of the finest on the Japan Sea Coast, is a busy centre of coasting trade. *Kameyama*, where a castle formerly stood, is now a public park. **Chief products:** lumber, silver, paper, etc.

Yunotsu is known on account of its hot spring, which is alkaline in quality, and is famous all over the San-in District.



MIYAJIMA (OR ITSUKUSHIMA).

Route IX. San-yō Line (Shimonoseki to Kōbe).

General Sketch of Route.

The railway between *Shimonoseki* and *Kōbe* (329.3 m., in 12 hrs. 21 min.) constitutes a part of the State Trunk Line running through the entire length of the Main Island, or *Honshū*. It is popularly known as the San-yō Line, from its running through *San-yō-dō*, an old geographical division, comprising such important prefectures as *Yamaguchi*, *Hiroshima*, *Okayama*, and *Hyōgo*, all facing the famous Inland Sea. The route lies mostly along the coast, and is rich in exquisite views,—in the far distance across the blue waters the green hills of the two large islands of *Kyūshū* and *Shikoku*, and near at hand islands, bays, hills, rivers, and cultivated fields, all constituting a veritable painted scroll of exquisite beauty, which is gradually unrolled before the eyes of travellers as they speed on from Shimonoseki to Kōbe.

Branch Railways en Route. There are several Branch Lines on the way, as follows :—

(1) *Ōmine Line*—from *Asa* to *Ōmine* (12.2 m.); (2) *Yamaguchi Line*—from *Ogōri* to *Yamaguchi* (7.9 m.); (3) *Ujina Line*—from *Hiroshima* to *Ujina* (3.7 m.); (4) *Kure Line*—from *Kaitachi* to *Kure* (12.4 m.); (5) *Uno Line*—from *Okayama* to *Uno* (20.4 m.); (6) *Bantan Line*—from *Iimaji* southward to *Shikama* (3.3 m.), a seaport on the Inland Sea, and northward to *Wadayama* (40.9 m.), where it makes a junction with the San-in Railway, and further on to *Kinosaki* on the coast of the Japan Sea; (7) *Chūgoku Line*—on the one hand from *Okayama* to *Tsuyama* (35.3 m.), on the other from *Okayama* to *Tatai* (13.5 m.).

Ferry Services. There are several other connecting services *en route*, as follows : (1) *Miyajima* (Station)-*Itsukushima Steam-Ferry*; (2) *Shikoku Ferry Services*—from *Ujina*, *Onomichi*, *Tamashima*, or *Uno*, steamers to the coasts of *Shikoku*; (3) *Kyūshū E. Coast Steamship Lines*—*Yanaitsu*, *Miyajima* (*Itsukushima*), *Ujina*, or *Onomichi*, to *Beppu* and *Ōita* on the E. coast of *Kyūshū*.

Connections with the San-in-dō, or the ‘Regions along the Japan Sea’—The two regions, *San-yō-dō* (‘Provinces S. of the Mountains’) and *San-in-dō* (‘Provinces N. of the Mountains’), being separated by high mountain ranges, the connecting services between the two regions are yet exceedingly inadequate; apart from the two railways already mentioned (*Bantan* and *Chūgoku Lines*, the latter going only half-way), there are only the highways mentioned below, barely fit for *jinrikisha*, and the steamship line from Shimonoseki to *Kizuki*, *Maizuru*, and other coast towns. Among the highways may be mentioned: (a) one starting from *Yamaguchi* to *Hagi*, or via *Tsuwano* to *Hamada*; (b) from *Hiroshima* via *Kabe* to *Hamada*, or via *Miyoshi* to *Matsue* or *Yonago*; (c) from *Kamigōri* via *Sayo* to *Tottori*.

In the following table will be found the names of the stations (*Italics indicate important stations*) between Shimonoseki and Kōbe, including Branch Lines, with their distances and fares from Shimonoseki.

Stations	Distances	Fares		Remarks
		1st class	2nd class	
<i>Shimonoseki</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	Landing-place of Fusan-Shimonoseki Ferry.
Hatabu	2.6	.13	.08	
Ichinomiya	5.5	.23	.14	
<i>Chōfu</i>	8.8	.38	.23	
Ozuki	12.7	.53	.32	
Habu	16.6	.70	.42	
<i>Asa</i>	21.8	.90	.54	Jct. for Ōmine Line.
Ōmine Line {	From Asa	—	—	
	Atsu	.28	.17	
	Shirōgahara	.35	.21	
	Isa	.45	.27	
Ōmine	12.2	.53	.32	
Onoda	25.6	1.08	.65	Jct. for Yamaguchi Line.
Ube	27.8	1.15	.69	
Funaki	31.8	1.33	.80	
Ajisu	38.2	1.58	.95	
Kagawa	41.1	1.70	1.02	
<i>Ogōri</i>	43.5	1.80	1.08	
Yamaguchi Line {	From Ogōri	—	—	
	Ōtoshi	.20	.12	
	Yuda	.28	.17	
	Yamaguchi	.35	.21	
Daidō	49.7	2.05	1.23	Alight for Kintai Bridge.
<i>Mitajiri</i>	54.6	2.23	1.34	
Tonomi	59.1	2.38	1.43	
Heta	64.3	2.53	1.52	
Fukugawa	66.7	2.63	1.58	
<i>Tokuyama</i>	71.1	2.75	1.65	
Kudamatsu	76.0	2.93	1.76	
Nijigahama	79.9	3.05	1.83	
Shimada	82.9	3.15	1.89	
Iwata	86.0	3.25	1.95	
Tabuse	89.4	3.35	2.01	
<i>Yanaitsu</i>	93.3	3.48	2.09	
Ōhatake	97.8	3.63	2.18	
<i>Kūjirō</i>	98.7	3.65	2.19	
Yū	104.2	3.80	2.28	
Fujū	109.3	3.93	2.36	
<i>Iwakuni</i>	113.8	4.05	2.43	
Ōtake	117.1	4.13	2.48	
Kuba	119.9	4.20	2.52	Alight for Itsukushima Temple.
<i>Miyajima</i>	126.0	4.35	2.61	
Hatsukaichi	129.9	4.45	2.67	{ Great city in San-yō-dō, and Jct. for Ujino Line
Itsukaichi	132.0	4.50	2.70	
<i>Koi</i>	136.1	4.60	2.76	
<i>Yokogawa</i>	137.7	4.65	2.79	
<i>Hiroshima</i>	139.5	4.68	2.81	

Ujina Line	From Hiroshima	—	—	—	Ferry-boat to Shikoku. Jct. for Kure Line.
	Hijiyama	1.8	.08	.05	
	Tanna	2.5	.13	.08	
	Ujina	3.7	.18	.11	
<i>Kaitaichi</i>		143.5	4.78	2.87	Ferry-boat to Shikoku.
Kure Line	From Kaitaichi	—	—	—	
	Yano	1.6	.08	.05	
	Saka	3.3	.15	.09	
	Tennō	7.9	.33	.20	
	Yoshiura	10.0	.43	.26	
	Kure	12.4	.53	.32	
Seno		149.0	4.93	2.96	
Hachihomatsu		155.6	5.10	3.06	
Saijō		159.3	5.18	3.11	
Shiraichi		164.9	5.33	3.20	
Kōchi		170.4	5.45	3.27	
Hongō		178.0	5.65	3.39	
Mihara		184.3	5.80	3.48	
<i>Itozaki</i>		185.8	5.85	3.51	
<i>Onomichi</i>		191.4	5.98	3.59	Ferry-boat to Shikoku.
Matsunaga		197.3	6.13	3.68	
<i>Fukuyama</i>		203.9	6.28	3.77	
Daimon		208.6	6.38	3.83	
<i>Kasaoka</i>		213.0	6.45	3.87	
Kamokata		218.4	6.58	3.95	
<i>Konjin</i>		220.6	6.60	3.96	
<i>Tamashima</i>		224.5	6.70	4.02	
<i>Kurashiki</i>		230.2	6.80	4.08	
Niwase		236.1	6.93	4.16	
<i>Okayama</i>		240.2	7.00	4.20	
Uno Line	From Okayama	—	—	—	Alight for Kōrakuen (Park), and Jct. for Chūgoku Line.
	Shikada	.9	.05	.03	
	Seno-o	5.1	.23	.14	
	Hayashima	7.3	.30	.18	
	Chayamachi	9.2	.40	.24	
	Ajino	11.2	.48	.29	
	Yuga	14.1	.60	.36	
	Hachihama	16.5	.70	.42	
Uno		20.4	.85	.51	Ferry-boat to Shikoku.
Saidaiji		214.7	7.10	4.26	
Seto		219.7	7.20	4.32	
Mantomi		252.0	7.25	4.35	
Wake		257.9	7.35	4.41	
Yoshinaga		261.3	7.43	4.46	
Mitsuiishi		265.6	7.50	4.50	
Kamigōri		273.6	7.68	4.61	
Uue		277.7	7.75	4.65	
Naba		282.3	7.85	4.71	
Tatsuno		285.1	7.90	4.74	
Aboshi		288.8	7.98	4.79	
<i>Himeji</i>		295.2	8.10	4.86	
Bantan Line	From Himeji	—	—	—	Noted for Himeji Castle, and Jct. for Bantan Line
	Kyōguchi	1.0	.05	.03	
	Nozato	2.4	.10	.06	
	Nibuno	5.1	.23	.14	
	Kōro	7.0	.30	.18	
	Mizoguchi	8.2	.35	.21	

Bantan Line	Fukuzaki	10.7	.45	.27	Noted mining-town. Change for San-in Main Line.
	Amaji	12.8	.55	.33	
	Tsurui	15.3	.65	.39	
	Teramae	18.4	.78	.47	
	Hase	22.3	.93	.56	
	Ikuno	27.1	1.13	.68	
	Nii	32.3	1.35	.81	
	Takeda	37.3	1.55	.93	
	Wadayama	40.9	1.70	1.02	
Gochaku	297.9	8.15	4.89	} Most beautiful seashore on the Line.	
Sone	300.4	8.20	4.92		
Hōden	302.0	8.25	4.95		
Kakogawa	305.0	8.28	4.97		
Tsuchiyama	309.3	8.35	5.01		
Okubo	313.4	8.43	5.06		
Akashi	317.3	8.50	5.10		
Maiko	319.9	8.55	5.13		
Tarumi	321.1	8.58	5.15		
Shiwoya	322.9	8.60	5.16		
Suma	324.7	8.63	5.18		
Takatori	326.1	8.65	5.19		
Hyōgo	328.2	8.70	5.22		
Kōbe	329.3	8.70	5.22		

Description en Route.

Chōfu (8.8 m. from *Shimonoseki*, in 32 min.), otherwise called *Toyou-ra*, with a population of 10,000, has a classical association, for here resided for a time, according to tradition, the ill-fated Emperor Chuai-Tennō and his valiant consort Empress Jingō-Kogō (about 193 B.C.) on their way to the conquest of *Kyūshū*, then in rebellion. The Shintō temple, *Imi-miya*, is believed to stand on the site once occupied by their palace. *Matsusaki-jinsha* (Shintō) and *Kōzan-ji* (Buddhist), found near the coast, command a fine view of the sea.

The town is associated with the life of the late Gen. Count Nogii, whose father was a retainer of this fief of Chōfu, and who passed his boyhood here (see *Akasaka-ku*, Tōkyō).

Asa (21.8 m. from *Shimonoseki*, in 1 hr. 13 min.) a small town $\frac{1}{2}$ m. N. of the station of the same name, and well noted for the production of a red stone, much prized as a material for *suzuri* (ink-slab). From here starts the Ōmine Branch Line, (12.2 m., in 55 min., several passenger trains daily), which passing through *Atsu* and *Shirōgahara* reaches *Ōmine*, where there is a famous colliery owned by the Navy Department.

Onoda (3.8 m. from *Asa*, in 11 min.) is well known through the Onoda Cement Factory (annual output, 300,000 barrels).

Ogōri (43.5 m. from *Shimonoseki*, in 1 hr. 37 min.), a flourishing town (Pop. 8,000), whence starts a branch line for *Yamaguchi* and a highway for *Hagi*. *Temple and Park*, in the middle of the town,—the temple being dedicated to *Hachiman*, the 'God of War,' and founded by the Ouchi Family (1560–1570 A.D.). *Yamaguchi Line* (8 m. in 25 min., several trains daily), connects *Ogōri* with *Yamaguchi*.

Yamaguchi* (Inns: *Moriwaki*, *Ueda-ya*, *Matsuda-ya*, *Kawara-ya*) surrounded by hills on three sides, open toward the S., is a town of 21,000 inhabitants and the capital of the prefecture of the same name.

*The place was originally the seat of the Yamaguchi Family, who gave place to the Ōuchi Family in the middle of the 14th century. The latter produced a succession of able men, and in the first half of the 16th century we see *Ōuchi Tōshitaka* owning seven provinces, including the N. E. corner of Kyūshū. He was the most powerful prince in the S.W. part of Japan and even held in his own name certain diplomatic relations with Chōsen and China. (This was during the time of civil disturbances, before the rise of *Oda Nobunaga* and his attempt at the unification of the country). Yamaguchi was then at the height of its wealth and prosperity; the town being adorned with numerous splendid temples in imitation of Kyōto, which topographically also it closely resembled. It was about this time that the great Jesuit missionary, Francis Xavier, paid his famous visit to this important city. The house of Ōuchi began to decline in the latter half of the same century and Yamaguchi was finally taken by *Mōri Motonari*. But *Mōri* made *Hagi* on the Japan Sea Coast his seat of government, and Yamaguchi rapidly declined in prosperity and importance. In 1862, however, the town again rose in importance when *Mōri Takachika* began to reside there, making it his base of operations during the revolutionary struggles of the Pre-Restoration days.

Public Offices, Schools, etc.: Yamaguchi Prefectural Government Office;* the Garrison (Headquarters of the 21st Infantry Brigade and the 42nd Infantry Regiment); Yamaguchi Higher Commercial School; Bō-chō Agricultural and Industrial Bank, etc.

* **The Prefecture of Yamaguchi**, occupying the S.W. end of the Main Island, comprises the provinces of *Suwō* and *Nagato* (area 390 sq. ri, pop. 1,068,935). Products: rice, cattle, fish, salt, coal, *Kasuri* (striped cotton-cloth).

Places of Interest: *Kameyama Kōen* is a public park laid out on the site of an ancient villa owned by the Ōuchi Family, and also on two neighbouring hillocks (*Heirenji* and *Kasuga*). The park represents in miniature the two provinces of *Suwō* and *Nagato*, which constituted the domain of the house of *Mōri*. The various bronze statues found standing in the park represent the famous chiefs of the head and branch houses of *Mōri*, who took part in the heroic struggles of the Pre-Restoration days. The bas-reliefs at the sides of the pedestal of the statue of *Mōri Takachika*, popularly *Keishūn*, represent the important officers of state who sacrificed their lives in the service of their chief. *Toyosaka-jinsha* & *Noda-jinsha* are dedicated to *Mōri Takachika* and *Mōri Motonari*. *Noda-tei* is a villa occupied by Prince *Mōri Takachika* after his retirement from active life. *Kōzan-en* contains the tombs of the two above-named Daimyos.

Mitajiri (54.6 m. from *Shimonoseki*, in 2 hrs.) is a well-known seaport, which owes its prosperity largely to its proximity to *Yamaguchi* (10.2 m.) and to its large shipping trade. The place has recently been incorporated with *Miyaichi* as one municipality, known by the new name of *Bōfu-machi* (Pop. 24,000). The neighbourhood is famous for salt-manufacture. *Tai-kan-rō* is an old villa of the *Mōris*, made famous by the sojourn here of the seven refugee nobles (Prince Sanjō and others), who fled from Kyōto in the Pre-Restoration days. *Matsugasaki-jinsha*, about 0.7 m. N. of the town, is a

splendid temple (*Shintō*) with a two-storied gate and corridors round the temple, all vermillion-painted. The temple possesses a famous scroll with paintings illustrating the life of *Temmangū* or *Sugawara Michizane*. The scroll, together with the statue of *Dainichi-Nyorai* also found here, is among the registered national treasures.

Tokuyama (71.1 m. from *Shimonoseki*, in 2 hrs. 40 min.) is a flourishing seaport town (formerly capital of the domain of a branch of the Mōri Family). The Navy Department has here a Briquette Manufactory, where anthracite coal from Ōmine Colliery is turned into briquettes. *Tokuyama* is the birth-place of the late General Count Kodama.



KINTAI-BASHI, SUWO.

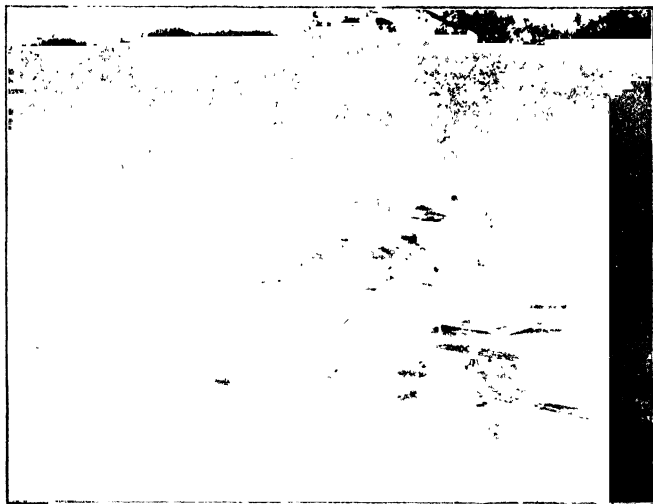
Iwakuni (113.8 m. from *Shimonoseki*, in 4 hrs. 10 min.), formerly the capital of the domain of *Kikkawa*, a branch of the Mōri Family, is 2.4 m. from the station (electric tramway). *Products*: mosquito-nets, *Iwakuni-chijimi* (a kind of cotton crape), and papers. *Kintai-bashi*,* literally 'The Bridge of the Damask-Girdle,' otherwise called '*Soroban-bashi*,' is a bridge spanning the *Nishiki-gawa* or 'River of Brocade.' It is 750 ft. long and at its highest point 78 ft. above the water, and is built in five arches resting on four stone pillars constructed in the river-bed

*The building of the bridge (in 1673 A.D. under *Kikkawa Hiroyoshi*, lord of the place) was considered in those days a feat of great skill, and the bridge became famous all over Japan. Formerly it was the custom to thoroughly repair one of the arches every 5 years, so that the whole bridge was renewed in 25 years.

Miya-jima or Itsuku-shima.

Miyajima (126 m. from *Shimonoseki*, in 4½ hrs; 203.3 m. from *Kōbe*, in 8 hrs. 47 min.) is a station, whence a few minutes' steam-ferry

across a narrow strip of water will take the tourist to the island of the same name, also called *Itsuku-shima*. The latter is popularly considered one of the three most famous sights in Japan, on account of its superb scenery and splendid temples. Itsuku-shima can be reached from *Hiroshima* by the so-called 'ban-sen' (native junks) which will take passengers in one night. The steamers of the Ōsaka-Shōsen-Kwaisha, engaged in the coasting trade between Ōsaka and Kōbe on the one side and Shimonoseki on the other, call here daily each way.



ITSUKUSHIMA-JINSHA (MIYAJIMA)

Hotel and Inns: *Miyajima Hotel** (European); *Iwasō, Tōgawa, Kamefuku*.

* *Miyajima Hotel* (formerly *Mikado Hotel*) is situated at Ō-moto Kōen (public park), Miya-jima, and is 1 m. (20 min. walk) from the pier, where visitors are landed by steam-launches; *torikisha* and other vehicles not allowed on the island; *rooms* 30 in number, accommodating 50 persons; *Tariff:* American plan ¥5-8, in European plan, room ¥2, breakfast ¥1.00, midday-meal ¥1.50, supper ¥1.75, bath 50 *sen*.

Bamboo and wooden wares are sold by:—

Y. Konishi (<i>Nakae-machi</i>)	T. Yamamoto (<i>Ō-machi</i>)
I. Kawaguchi (<i>Saiwai-chō</i>)	Y. Numada (<i>Minami-chō</i>)
M. Kobayashi (<i>Minami-chō</i>)	S. Iwamura (<i>Minami-chō</i>)
C. Miyazato (<i>Saiwai-chō</i>)	T. Masaki (<i>Saiwai-chō</i>)
K. Matsumoto (<i>Nakano-chō</i>)	

The island (*Itsukushima*) is roughly rectangular in shape, 5 m. from E. to W., 2½ m. from N. to S., and 19.2 m. in circumference. The highest peak, *Alisen*, is 1,800 ft. above sea-level.

The temple of Itsuku-shima has enjoyed great celebrity from ancient times. It was honoured by visits from the late Emperor. The returns for 1905 show that, in that year, there were 39,239 visitors, of whom 1,439 were Europeans or on an average 874 a day.

N. B. An ancient custom forbade the occurrence of births and deaths on the island. In case a birth should unexpectedly occur, the mother and child are sent away to the mainland for thirty days. The dead are never allowed to be buried on the island, the bodies being at once sent over for burial to the opposite shore, where the chief mourners remain for fifty days till the time of purification is over. Tourists are cautioned not to take dogs with them as these animals are never allowed on the island.

The town of Miyajima (Pop. 4,000), situated on the N.W. coast of the island, is remarkably clean and free from dust. There is good drinking-water, conveyed by bamboo pipes from springs on the hillsides. Guides speaking English may be hired by applying at the police-station or the *Miyajima Hotel*. *Telegrams*, in Japanese or English, are handled, not at the town, but at Miyajima Station on the mainland. *Photographing* is not allowed on the island, which is within a military strategic zone, (except by special permission of the fortress authorities of Miyajima Bay).

Plan of Visit: (1) In $\frac{1}{2}$ day—the temple and a few sights in town; (2) in 1 day—besides the above, an ascent of the peak, *Misen*; (3) in a day and night—the unique temple view in connection with the rise and fall of the tide may be added; (4) in 2 days—the sacred dances† and lamp-lighting* ceremony may be seen in addition, besides making a circuit of the whole island by boat.

†**Sacred Dances.** The dancing and music originally introduced from Chōsen, China, or India, in the 7th and 8th centuries and adopted in the Imperial Court, and also in the larger temples throughout the country, as a part of religious ceremonies, have gone into disuse everywhere else; at the Itsukushima Temple only have they been kept up, (though in the Court they were revived after the Restoration of 1868). These arts are moreover entirely forgotten in the countries where they originated more than a thousand years ago. It is curious to find that they have been preserved only at Itsukushima.

***Lighting of all the Lanterns.** Within the inner shrine and in the galleries are a great many iron lanterns, and among the pine-trees within the precincts of the temple 108 stone lanterns. For a fixed fee the temple authorities will have all these lanterns lighted, the scene at full tide on a moonless night presenting a most magnificent spectacle.

Offerings to the Temple. Visitors, by making fixed payments, may have the sacred dances performed for their benefit, or the entire temple lighted at night, or be taken by boat around the island. The fees are as follows:

Ordinary music (<i>Kagura</i>)	... ..	12 sen to ¥ 5.
Special music and dance (<i>Bugaku</i>)	... ..	¥10 and upward.
Lighting of all lanterns	... ..	¥ 9.
Circuit of the Island (for party of 10)	... ..	¥26 50 sen.

The Temples. The chief temple of Itsuku-shima, dedicated to the goddess Ichikishima-hime and two others, is of very ancient origin, there being a record of its existence in 811 A.D. *Taira-no-Kiyomori*, who practically ruled the country in the 12th century, restored the temple in a most gorgeous style, so that its reputation

spread far and wide. After this, Emperors as well as famous warrior princes, such as *Mōri* and *Toyotomi*, were counted among the worshippers at the shrine and its benefactors; the buildings have been renewed several times after having been destroyed by fire. These temple buildings consist of the chief temple, subsidiary shrines, the oratories, and the treasure-house, which are mostly built out on piles over the sea; a *torii* (44½ ft. high, with beams 73 ft.), bearing a tablet, with the autograph writing of Prince Arisugawa Taruhito, stands in the sea, 528 ft. from the main temple; the various buildings are connected together by galleries ('*Kōwairō*') which are altogether 881 ft. long and 14 ft. wide; thus the whole edifice appears at high tide to float upon the surface of the sea. In the galleries are hung ex-votos, several thousands in number, among which are several paintings by famous artists.

Circuit of the Island. Worshippers at Itsuku-shima often make a circuit of the island in a boat by way of devotion, calling at seven different parts of the shore in order to worship at smaller shrines. The circuit is conducted by the temple authorities, in three boats: the first boat being occupied by priests and musicians, the second, by worshippers, and the third, by a cook and servants. This mode of devotion is conducted in imitation of the goddesses who, it is believed, originally made a similar circuit of the island, before they alighted on the spot where now stands the temple dedicated to them. The circuit service may be conducted at any time between March and November.

Festivals. The annual official festival of the temple takes place on June 17th. But a number of private festivals are also held, the more important ones taking place on the day of *Setsubun* (the season when winter passes into spring, according to popular calculation) on the 3rd day and 4th day respectively after the full moon in July and August.

Temple Treasures. The Itsukushima Temple with its long history owns many rare treasures, several of them being registered as national treasures. Some of them are: Scrolls of Buddhist Scriptures written in gold letters, masks used in sacred dances, four sets of armour, several sword blades, a *Koto* (harp) with seven strings.

Pagoda and Senjōkaku. The five-storied pagoda and *Senjōkaku* or the 'Hall of the Thousand Mats' stand on the *Tō-no-oka* (N. E. of the temple). The pagoda was built by the Ōuchi Family early in the 15th century and is to-day under the special protection of the government; *Senjōjiki* is a large unadorned hall of one thousand mats, built by *Toyotomi Hideyoshi* in 1587, formerly called the Great Hall of Scriptures, now *Toyokuni-jinsha*, being dedicated to the worship of Hideyoshi. It is said that the hall was used by the great hero as a Council-Chamber on the occasion of his famous Chōsen expedition.

Datgwan-ji. W. of the temple and built in 802 A.D., is a large Buddhist temple on the island. It contains several statues of Buddha and his disciples, which are registered as national treasures.

Ō-moto Kōen, also W. of the temple, is a public park, in which stands *Hōzan-jinsha*, a shrine dedicated to *Katō Kiyomasa*.

Momiji-dani (or 'Valley of Maples') is a quiet nook on a hill-side where among groves of maple-trees and by a clear stream, nestle the tea-houses and inns.

Nagahama, at the N.E. end of the town, is a sea-bathing resort.

Misen, the highest peak on the island, may be ascended in an hour or two by any of the four paths: *Takimachi-guchi*, *Ōmoto-guchi*, *Tahōtōba-guchi*, *Momiji-dani-guchi* (1.6 m. from the 1st torii to *Niwō-mon*). From the top of the hill, where there are several temple buildings, a splendid view of wide range may be enjoyed, including the city of *Hiroshima*, the mountains of Suwō Province, many islands, and innumerable white-sailed junks floating on the blue waters of the Inland Sea.

Hiroshima, 139.5 m. from *Shimonoseki*, in 5 hrs.; 189.8 m. from *Kōbe*, in 7 hrs. 9 min. (Inns: *Naganuma-honten*, *Kikkawa*, *Mizoguchi*, *Kurauchi*, *Higuchi*, etc.).

The city of *Hiroshima*, situated on the delta of the *Ōta-gawa*, is the largest city W. of *Kōbe* ($3\frac{2}{4}$ m. from E. to W., $2\frac{1}{2}$ m. from N. to S.; Pop. 141,000). It is washed on one side by the waters of *Hiroshima Bay* (at the entrance to which is situated *Ujina*, a busy seaport, connected by a short railway of $3\frac{1}{2}$ m. with *Hiroshima*). Behind it stretches a plain flanked by mountains which protect the city from the N. blasts. The city resembles *Ōsaka*, being cut in different directions by rivers and canals which are spanned by numerous bridges. Its busiest quarters are *Ōte-machi* and *Gen-an-bashi Avenue*.

History. The nucleus for a city was formed when *Mōri Terumoto* built a castle here in 1594 A.D. In 1619 the city, with the province of *Aki*, passed into the possession of the Asano Family, who retained it till the abolition of feudalism in 1871. The city received a great impetus toward prosperity from the war of 1894-5, when the late Emperor took up his military headquarters here; the place being made the great base of operations all through that war. Subsequently in 1900, during the Boxer troubles in North China, and again in the war of 1904-5, the city was made the chief base of operations, which fact helped further to increase its prosperity.

Public Buildings, Schools, etc. The 5th Army Division and Headquarters; *Hiroshima Bay Fortress Headquarters*; *Hiroshima Court of Appeal (Kō-machi)*; *Hiroshima Post-Office (Saiku-machi)*; *Municipal Office (Nakajima-Shin-machi)*; *Military Academy*; *Higher Normal School*; *Hospital*; *Chamber of Commerce*; *Hiroshima Prefectural Office*.*

***Hiroshima Prefecture**, of which the city of *Hiroshima* is the capital, has an area of about 520 sq. ri and a population of 1,595,247. It comprises the two provinces of *Aki* and *Bingo*. Chief products: mattings, peppermint, cotton, flax, (besides the universal rice, wheat, and millet), cattle (of which there are annually exported 90,000 head), raw materials for chip-braids, salt, oysters.

Banks and Firms: *Hiroshima Agricultural and Industrial Bank*; *San-yō Savings Bank*; *Hiroshima Gas Co.*; *Kiyase Coal-Mining Co.*; *Nisshin Match Factory*; *Hiroshima Hydro-Electric Co.*; *Hiroshima Electric Light Co.*, etc.

Chief Products: Parasols (*Kasa*), mosquito-nets, oysters (Hiroshima oysters are exported to Ōsaka, Kyōto, and Tōkyō), the laver (*nori*), indigo, fabrics of wild-silk and cotton, *etc.*

Places of Interest.

The Castle, 1.6 m. from the station, first constructed by *Mōri Terumoto* in 1594, as already mentioned, was the seat of the Asano Family for several centuries; it has been allowed to go to ruin since the Restoration of *Meiji* (1868); only the five-storied keep ('*Tenshu-kaku*') and a part of the inner moat now remaining. It was at the military headquarters' building within the inner circle ('*Honmaru*') that in 1894-5 the late Emperor took up his abode for six months.

Sen-tei, 0.6 m. from the station, otherwise called *Shikukei-en*, a former villa of the Asano Family, is famous for its splendid garden, which, together with the *Kōraku-en*, Okayama, is known throughout Japan. *Nigitsu-jinsha*, at *Ōsuga-machi* 0.8 m. from the station, dedicated to the ancestors of the Asano Family, (whose crest of 'two hawk feathers crossed' is commemorated everywhere), is a popular resort of the citizens. *Iijiyama Kōen* (Park), 1.1 m. from the station, contains a building which was at one time an Imperial resting-room ('*benden*'), attached to the temporary house of the Diet set up in the castle grounds in 1894-5; the *benden* has since been removed together with all its furniture to the present location. **Eba Kōen** (Park), 3.1 m. from the station and at the S.W. corner of the city, commands a fine sea view. **Hongwan-ji** (Elder Branch), 1 m. from the station, at *Nishi-Tera-machi*, is the largest Buddhist temple in the city. **Kokutai-ji**, 1.9 m. from the station, is the family temple (Buddhist) of the Asanos, and its grounds contain a number of large cherry-trees, famed for flowers. The temple compounds hold, besides the tombs of the Asano Family, those of the wife and a son of *Ōishi*, the famous leader of 'The Forty-seven Ronins.'

Fudō-in, originally called *Ankoku-ji*, situated outside the city, at a distance of 2.4 m. from the station, is the Buddhist temple founded by priest *Ekei*, who by the special permission of his patron, *Hideyoshi*, had the bell-tower and *Kondō* or a Shrine (still standing) brought over from Chōsen. These structures are now placed under the special protection of the government. (There are also preserved many rare treasures in the temple.)

Ujina (3.7 m. from *Hiroshima*, in 18 min.) is the port of Hiroshima, and administratively it forms part of the city of Hiroshima. The harbour-works (costing ¥400,000) were completed in 1889, with a view to making it a military transportation base, as in fact it became in 1894-5, 1900, and 1904-5. It is in ordinary times a busy port of call for coasting steamers on the Inland Sea, as well as for ships of the Formosa Line; (there is also a daily steamer service between *Ujina* and *Takahama* on the coast of *Shikoku*).

Nino-shima is a hilly islet in the Bay of Hiroshima and is popularly called *Aki-Fuji*, from its resemblance to the famous *Fuji*.

Kaita-ichi (143.5 m. from *Shimonoseki*, in 5½ hrs.) is a small seaside town, whence starts the Kure Branch Line of railway (12.4 m. to *Kure*, in 45 min).

Kure is a large city of 100,000 inhabitants, which owes its rapid growth and great prosperity to its being a large naval station. The harbour is deep and spacious and is entered on the E. by *Ondo-no-seto*, a very narrow strait, and protected on the S. W. from the open sea by the island of *Eta-jima*. The naval station consists of an arsenal, a large dockyard, and a steel manufactory. *Eta-jima*, about 19.5 m. in circumference, has a famous naval academy.

Ondo-no-Seto, mentioned above, is a narrow passage which was opened by *Taira-no-Kiyomori* by cutting through a narrow isthmus, at that time connecting the mainland with *Kurahashi-jima*. This passage saves a round-about course of about 24.4 m. All the smaller coasting steamers pass through the strait.

Photographing is not allowed in *Kure* and its neighbourhood, these being within a military strategic zone.

Itozaki (185.8 m. from *Shimonoseki*, in 7 hrs. 14 min.) is a flourishing town (Pop. 4,000), with a deep commodious port, open to foreign trade. Its import amounts, according to the returns of 1912, to ¥2,874,108. The larger part of the imports consists of kerosene-oil.



SENKŌ-JI AT ONOMICHI.

Onomichi, 191.4 m. from *Shimonoseki*, in 7 hrs. 45 min., (Inns: *Hamakichi*, *Kakusui-kwan*) is a well-known shipping centre on the Inland Sea Coast, with a population of 30,400 (5,500 houses). The city lies along a narrow strip of coast with a high hill behind, and in front a long island (*Mukai-jima*), which protects the harbour from

the open sea. With the railway behind and a deep harbour in front, the town makes a busy entrepot of trade. A steamship line connects the city with *Tadotsu* (35.6 m., in 4 hrs.), a correspondingly busy town on the opposite shore of *Shikoku*. Chief exports of *Onomichi* are figured-mattings, ordinary mattings, *saké*, etc. *Senkō-ji* (Buddhist temple with splendid buildings, 0.5 m. from the station) is on the hillside overlooking the city. Going 0.3 m. higher up we reach the top, a level space called *Senjōjiki* (the site of a castle in the 16th cent.), which commands one of the finest views of the Inland Sea. *Saikoku-ji* (Buddhist temple, 1 m. from the station) owns many rare statues of Buddha and many scriptures registered as national treasures. *Jōdo-ji* (Buddhist temple, 1.4 m. from the station) is famed for its pagoda, which is placed under the special protection of the government. The temple owns many statues and scriptures registered as national treasures. The three above named are the foremost among the 48 temples of *Onomichi*.

Fukuyama (203.9 m. from *Shimonoseki*, in 8 hrs. 10 min.) is a town with a population of 19,000 (4,600 houses). Its old castle, the several-storied keep of which still remains, belonged to *Abé Masahiro*, a minister in the Government at *Yedo*, in the Pre-Restoration days. The castle premises have been turned into a public park, which contains a shrine dedicated to the founder of the *Abé* Family.

Tomo (8½ m. from *Fukuyama*) at the S. E. extremity of a small peninsula, and 5½ m. by sea from *Onomichi*, is an old port (Pop. 10,600; houses 2,000) now little frequented by steamers on account of its shallow waters, but which was in olden days a very important voyage station, where were entertained on their passage all the messengers from foreign countries (e.g. *Chōsen*) to the Court of Japan. There are numerous picturesque islands in the neighbourhood of *Tomo*, the most famous among them being *Sensui-tō*.

Fukuzen-ji (Buddhist) and *Nanakusa-jinsha* (*Shintō*) are both noted for fine scenery. *Tomo* is famed for *hōmei-shu*,* a kind of liquor.

**Hōmei-shu* was formerly, together with mattings, a monopoly of the Government of the *Abé* Family. It formed one of the annual presents made to the *Mikado* and the *Shōgun*.

Abuto Kwan-on (2.4 m. S.W. from *Tomo*), a temple dedicated to *Kwan-on*, or the Goddess of Mercy, stands on the top of a craggy promontory (*Kwan-on-zaki*). The temple, 28 metres high, is reached by a covered pathway of steep stone steps and commands a view of unsurpassed beauty. The *Chōsen* ambassadors of olden days used to make offerings of rice, paper, and ink-sticks at this temple.

Okayama, 240.2 m. from *Shimonoseki*, in 9 hrs. 10 min.; 89.1 m. from *Kobe*, in 3 hrs. 6 min., (Inns: *Miyoshino-kwadam*, *Nishiki-en*, *Jivū-sha*, *Miyoshino-honten*), is a city of 94,000 inhabitants (16,500 houses), situated on the lower course of the *Asahi-gawa*, 7.3 m. from its mouth, in the midst of a wide plain, with a ridge of low hills on the N. side. The river divides the city into unequal

halves (the smaller half lying on the left bank); the streets are laid out in a regular manner on the model, as is popularly supposed, of Kyōto. The most important streets are *Kyōbashi-dōri* and *Sakai-machi*.

Branch Railway Lines starting from the city: the Uno Line, to *Uno*, a seaport on the peninsula of *Kojima*, whence a connecting ferry service to *Takamatsu* in Shikoku; the *Tatai* Line, to *Tatai*; the *Tsuyama* Line, to *Tsuyama*, half-way on the route to the coast towns of *San-in-dō*.

Chief Offices and Buildings: Okayama Prefectural Government Office* (*Yumino-chō*), the Headquarters of the 17th Army Division, the 6th Higher School, Okayama Medical School, Okayama Orphanage, Municipal Office (*Hisashi Sange*), Chamber of Commerce, etc.

* **The Prefecture of Okayama** (Area 421 sq. ri; Pop. 1,226,013) comprising the three provinces of *Bizen*, *Bitcho*, *Mimasaka*, is famous for its varied products: figured-mattings (¥1,770,000), straw braids (¥1,415,000), cotton-yarn, cattle (of which 85,000 head are annually exported to Ōsaka), and fish called *Sawara* (*Cybius nipponium*).

Banks and Firms: The 22nd Bank, Okayama Agricultural and Industrial Bank, Japan Sulphuric Manure Co., Sakamoto Mining Co., etc.

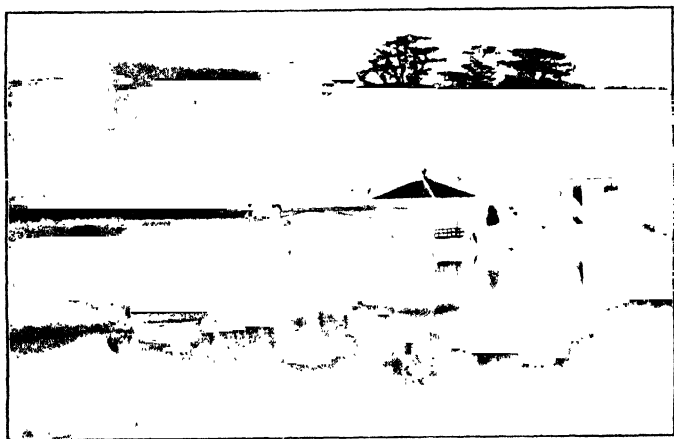
Chief Products: Cotton-yarn, figured-mattings, *Kokura-ori* (thick cotton-cloth), cotton-flannel, silk-yarn, rice, etc.

Places of Interest.

The Castle (0.8 m. from the station), on the right bank of the *Asahi-gawa*, is now mostly in ruins, the five-storied keep (*Tenshukaku*) alone remaining.

Kōraku-en, on the other side of the river, is a well-known garden (22 acres in area), which, laid out in 1786, belonged to *Ikedo*, the former lord of the province. It is now a public park. It is screened from the river by a thick bamboo-grove and is reached from the city by a bridge, *Tsurumi-bashi*. **Kakumei-kan** is the name given to a large building on the right as we enter the park. **Engyō-tei** is the general name of a series of rooms, which were used in former days to entertain the messengers of other Daimyos, and which served as the late Emperor's abode during the military manoeuvres a few years ago. In the garden in front a few tame cranes loiter about. N.W. of *Engyō-tei*, and reached by a corridor roofed with shingles, stands the *Bōko-kaku*, in front of which is a large pond, *Kōwa-yō-chi*, shaded by magnificent, tall trees. Turning round toward the N., we come to a stage for *Nō* dances. **Mosho-an** is a tea-room, constructed in the usual simple style, and surrounded by lofty, old trees. Near the tea-room are two shrines on a hillock covered with splendid maples, on one side of which flows a clear stream. **Renchi-ken** is a small building near the S. gate, whence a fine view of the garden may be obtained. Near *Renchi-ken* are a wistaria trellis and several old *Sotetsu* (*Cycas revoluta*). **The Ryū-ten**, near by, is a small

detached house, underneath the floor of which a stream may be made to flow by diverting water from a neighbouring stream. Not far from here there are cherry and plum groves and a waterfall. In the middle of the garden is a hillock, *Yuishin-zan*, whence a comprehensive view of the garden may be obtained. On one side of the Yuishin-zan is a lake containing three islets. At the N.E. corner of the garden is another detached house, *Shin-tei*, on one side of which is a magnificent maple grove. In the neighbourhood are found several shrines and a belfry.



KŌRAKU-EN AT OKAYAMA.

Higashiyama Kōen, or *Kairaku-en*, (2 m. from the station) is a public park laid out on a portion of *Misao-yama*.

Temples: *Kokusei-ji*, *Kenshō-ji*, *Kōzan-ji* (all Buddhist); the first contains within its precincts the tombs as well as the ancestral tablets of the Ikeda Family.

Uno Branch Line.

Uno (20.4 m. from *Okayama*, in 1 hr. 8 min.) *Uno* is a seaport, whence it is 12.6 m. (1 hr. 20 min. by the steam ferry) across the sea to *Takamatsu* in *Shikoku*, this being the shortest crossing to the island of *Shikoku*.

Chūgoku Railways.

(1) **Tsuyama Line:** from *Okayama* to *Tsuyama* 35.3 m., in 2 hrs. 15 min. *Tsuyama* is a large town (Pop. 16,500) on the route toward the *San-in-dō*. From this town on to *Yonago* (61 m.) the route traverses the famous 'Forty times zigzagging path' ('*Shijū-magari*'), over which *jūnrikisha* with two pullers can hardly pass;

there are highways also to *Tottori* (50.8 m.) via *Chizu*, and to *Kura-yoshi* (47.7 m.) via *Ningyō-sen* Pass. *Kaku-san Kōen* is a public park laid out on the site of the old castle of *Tsuyama*. All the castle buildings are gone, the stone foundations alone remaining. *Sakura-jinsha* (2.4 m. from *Tsuyama*) is a Shintō temple dedicated to the Emperor Godaigo-Tennō and a loyal Samurai, *Kojima Takanori*. According to tradition, it was to this very spot, where the Emperor, on his way to the place of exile (the island of *Okī*), was spending a night, closely guarded, that *Kojima* came by stealth and, paring off the bark of a cherry-tree, wrote on the white space a stanza,* intimating that there were a loyal Samurai who had the Imperial cause at heart; (2) **Tatai Line**: from *Okayama* to *Tatai* (13.5 m., in 1 hr.). *Kibitsu-jinsha* (*Shintō*), 0.3 m. from *Kibitsu* Station, a large and splendid temple, which comes next in reputation locally to the *Miyajima* temple. The temple, founded by the Emperor Nintoku-Tennō in the 4th century A.D., is dedicated to *Kibitsuhiko-no-Mikoto*, who let the early light of civilization into these regions. Hence the denomination of '*Kibi*' applied to these regions (*Bizen*, *Bitchū*, *Bingo*). *Gōkei* (4.1 m. from *Tatai* Station) is a narrow vale, walled in on two sides by rugged and perpendicular pillars of rock, towering high up to heaven. On a rock at the entrance are engraved two characters, '*Tenchū*', meaning heavenly pillars.

* "May God not destroy a *Kōsen*,
For there is a *Hanrei* still."

(*Kōsen* or *Kou-chien* was the king of *Yüeh* in South China, who was revenged upon the king of *Wu* by his faithful retainer *Hanrei* or *Fan-li*).

Himeji, 295.2 m. from *Shimonoseki*, in 11 hrs. 40 min.; 34.1 m. from *Kōbe*, in 1 hr. 3 min. (Inns: *Airaku-en*, *Akamatsu-rō*), is a city of 41,028 inhabitants, situated about midway between *Okayama* and *Kōbe*. From here starts the Ban-tan Line, leading to *Kinosaki* and other towns on the Japan Sea Coast. This railway also extends from *Himeji* a few miles to *Shikama*, a small port on the Inland Sea. The city is the headquarters of the 10th Army Division. Among its chief *Banks and Firms* are the 38th Bank, *Himeji* Bank, *Himeji* Hydro-Electric Co., *Himeji* Electric Light Co., etc.

Places of Interest.

The Himeji Castle, 0.3 m. from the station, of which there now remains only the five-storied keep (800 ft. in height), was first built by *Akamatsu Sadamori* (in 14th cent.) and later owned by the *Sakai* Family during the *Tokugawa* Shogunate. The grounds are now occupied by the garrison (10th Army Division). This castle, of which the walls were plastered white, was called the '*Heron Castle*' ('*Ro-jō*'), in contradistinction to *Okayama* Castle, which being black was called the '*Crow Castle*' ('*U-jō*').

Enkyō-ji is a large Buddhist temple (*Tendai Sect*) founded by *Shōkū-Shōnin*, a famous saint, in 966 A.D., and possesses a tablet (hung over the gate) with the autograph writing of the Emperor *Kwasan-Tennō*. The hill, *Shosha-san*, on which the temple buildings

stand, is thickly wooded with large trees, while scattered all over it are fantastic rocks and quaint stones, from among which issues a waterfall. The place is refreshingly cool in summer. There are six paths leading up to the temple from the plain below.

Akō (Pop. 6,700) is a town, 7.3 m. (by *jūrikisha*) from Naba Station near *Himeji*. It is known for its output of salt, but more particularly from its association with the Forty-seven Ronins, who avenged the death of their lord, *Asano*, the Daimyo of *Akō*, by killing another Daimyo, *Kira Kōzuke-no-suke*. The site of the old mansion of *Ōishi*, the leader of the faithful band, may still be seen. Within the precincts of the old family temple belonging to the *Asano*, may be found a shrine, dedicated to those faithful retainers.

From *Himeji* to Kōbe the route lies along the coast of the Inland Sea, famous for the superb scenery met with at *Akashi*, *Maiko*, *Suma*, etc. These places will be described in connection with Kōbe.



'HERON CASTLE' AT HIMEJI.

Ban-tan Line.

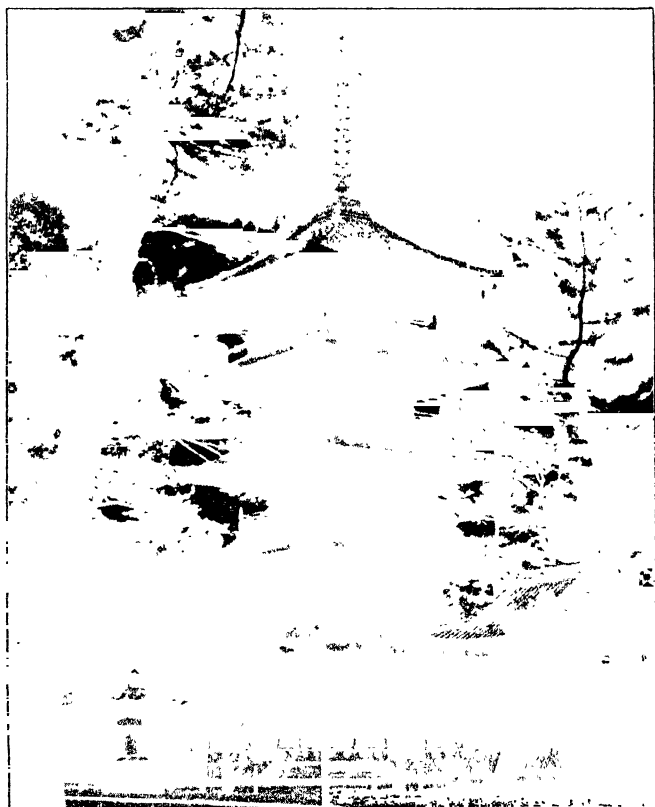
The line between *Shikama* (via *Himeji*) and *Wadayama* (44.2 m.) is the only line which brings the *San-in-dō* (Provinces of *Tajima*, *Inaba*, *Hōki*, *Izumo*, on the Japan Sea side) into railway communication with the *San-yō-dō* regions.

Shikama (Pop. 8,000), reached from *Himeji* by a short railway line 3.3 m. long (in 16 min.), is a seaport, with fine views, where excellent sea-bathing may be enjoyed.

Ikuno (27.1 m. from *Himeji*, in 1 hr. 36 min.) is an important station on the Ban-tan Line, 0.6 m. S. of the town of the same name. It is a mining-town of 9,500 inhabitants. This mine and the gold-

mine of *Sado* are the two oldest worked mines in Japan. According to tradition this mine was discovered in 807 A.D.; it was worked by the Shogunate Government from early in the 16th century until 1868, when the Imperial Government took it over. In 1896 the mine was transferred to the Mitsubishi Co., and under their able management it has attained its present great prosperity. The mining area covers 4,843 acres, and the annual output amounts to 325 lb. of gold and 17,739 lb. of silver.

Wadayama (40.9 m. from *Iimeji*, in 2 hrs. 40 min.) is the terminus of the first section of the Ban-tan Line. Here the line joins the San-in Line, by which tourists may reach *Tottori* and *Matsue* on the one hand, and *Fukuchiyama* and *Kyōto* on the other.



FIVE-STORIED PAGODA AT ZENTSŪ-JI.

Route X. Shikoku.

General Sketch.

Shikoku, one of the four principal islands constituting Japan Proper, is administratively divided into four prefectures, namely *Tokushima*, *Kagawa*, *Ehime*, and *Kōchi*, corresponding to the old time geographical divisions (provinces) known as *Awa*, *Sanuki*, *Iyo*, and *Tosa*, hence the title *Shikoku*, which means 'Four Provinces.' This island is separated from the Main Island on the N. by the Inland Sea of scenic fame and on the E. by the Kii Channel, while on the S. it is washed by the boundless waters of the Pacific Ocean, with *Kyūshū* for its background toward the W., with the Bungo Strait between. With a high range of mountains and its branch ridges rising in the centre, Shikoku is noted for its difficulties in road-making and railway building, so that it is far behind its sister islands in communication facilities.

History. The historic account of the island of Shikoku may begin with the mythological record in the *Kojiki*, or 'Old Records,' in which it is stated that when the god *Izanagi* and goddess *Izanami* descended from heaven to reign over the realm, they first held the island of *Onokoro-jima*, S.W. of Awaji, then *Awaji* and *Shikoku*. It is further stated that the two deities created *Iyo-no-Futana-jima*, an island 'with one body but four faces,' and that Iyo was known as *Ehime*, Sanuki *Iiyori-hiko*, Awa *Ogetsu-hime*, and Tosa *Takeyori-wake*. All these four alternate names are explained as those of the ancient rulers of the respective provinces. The later references to the administration of Shikoku stand on firmer ground, and they say that in the 14th year of the reign of *Temmu* (685 A.D.), *Michimabito Atomi* was sent to the provinces to inspect the state of affairs, that *Tanaka Norimaro* was appointed the ruler of Shikoku in the reign of *Jitō* (686-696 A.D.), that *Mommu* (697-707 A.D.) ordered to designate Shikoku as *Nankai-dō* and to adjoin to it *Kii* and six other provinces. With the downfall of the Taira Clan, which fixed its temporary headquarters at *Yashima*, *Sanuki*. *Yoritomo*, its conqueror, carved out the island among *Ogasawara Nagamasa* (who was granted *Awa*), *Sasaki Moritsuna* (*Sanuki*), *Kōno Michinobu* (*Iyo*), and *Sasaki Tsunetaka* (*Tosa*). The island was held by the Hosokawa Family for some time beginning 1334 A.D., and next by the Chōsokabe Family. The latter was subjugated by *Hideyoshi*, who allowed it to retain *Tosa*, but divided the rest among his five followers, *Hachisuka Iemasa* receiving the whole province of Awa. In the time of the *Tokugawa*, the House of Hachisuka was granted Awaji as an additional fief, *Ikoma Chikamasa* the province of Sanuki, and *Tamanouchi Kazutoyo* that of Tosa. These two Daimiates continued down to the time of the Restoration, but the others were divided up into rather small fiefs,—*Sanuki* into three, *Takamatsu* being held by the *Matsudaira* Family, *Murugame* and *Tadotsu* by the two families of *Kyōgoku*. *Iyo* consisted of eight dominions, viz. *Matsuyama* (*Hisamatsu*), *Imabari* (*Matsudaira*), *Uwajima* (*Datē*), *Yoshida* (*Datē*), *Ōzu* (*Katō*), *Niiya* (*Katō*), *Saijō* (*Matsui*), *Komatsu* (*Hitotsuyanagi*). At present *Shikoku* is divided into four prefectures, consisting of five municipal cities and 36 counties.

Climate. Though on the whole the climate is temperate, the range of hills that divides the island into N. and S. sections somewhat diversifies the uniformity, the former being somewhat cooler and the latter, which is influenced by the Black Current, being warmer, as shown below in Centigrade :—

		Average in the year	Jan.	Aug.
S. Section	{ Tokushima	15.2	5.3	26.7
	{ Kōchi	15.6	5.7	26.0
N. Section	{ Matsuyama	14.8	4.9	26.1
	{ Tadotsu	15.2	5.4	27.1

Rainfall. The moisture-bearing current from the S., coming in contact with the elevated peaks that traverse the centre, causes heavy precipitations in some parts, as *Tosa* and the S. division of *Arwa*. The contrast in this respect between the N. and S. sections may be seen from the following rain gauge record (given in m.m.) for a normal year: S. section—*Tokushima* 1,791.2; *Kōchi* 2,741.1; N. section—*Matsuyama* 1,320.3; *Niihama* 1,501.5; *Tadotsu* 1,143.0.

Railways. The railway-lines now in operation on the island consist only of short local ones, disconnected from one another, built in open spaces of low ground, and there is none yet traversing the whole island and forming its trunk line. (1) *Iyo Railway* (light railway, 14.1 m., in about 1½ hrs.) from Takahama Port to *Yokogawara* via the city of *Matsuyama*; with Branches: (a) *Morimatsu Line*, from *Tachibana* to *Morimatsu* (2.8 m. in 13 min.), (b) *Gunchū Line*, from *Matsuyama* to *Gunchū* (6.7 m., in 35 min.), (c) *Dōgo Line*, from *Furumachi Street*, *Matsuyama*, to *Dōgo*, thence back to the city, that is to *Ichiban-chō Street* (3.4 m., in 20 min.). (2) *Sanuki Line*, from the city of *Takamatsu* to *Kotohira*, via *Marugame* and *Tadotsu* (27.8 m., in 1 hr. 50 min.). (3) *Tokushima Line*, from the city of *Tokushima* to *Funato* (21.5 m., in about 1 hr. 21 min.).

Steamship Service between Shikoku and Other Islands.

(1) *Ujina-Takahama Line* connects *Takahama* on the *Iyo Railway* with *Ujina* on the *San-yō Line*—three trips daily from each end (33.6 m., in 4 hrs.; fares—1st class ¥1.20; 2nd class 90 sen). (2) *Onomichi-Takahama-Mitsugahama Line* connects *Takahama* and *Mitsugahama*, both on the *Iyo Railway*, with *Onomichi* on the *San-yō Line*—two trips daily from each end (56 m., in 5 hrs. 40 min.; fares—1st class ¥1.80; 2nd class ¥1.35). (3) *Onomichi-Tadotsu Line* connects *Tadotsu* on the *Sanuki Railway* with *Onomichi* on the *San-yō Line*,—one trip daily from each end (35.6 m., in 3 hrs. 30 min.; fares—1st class ¥1.60; 2nd class ¥1.15). (4) *Tamashima-Tadotsu Line* connects *Tadotsu* on the *Sanuki Railway* with *Tamashima Port* on the *San-yō Line* (16 m., in 2½ hrs.; fares—1st class 70 sen; 2nd class 50 sen). (5) *Uno-Takamatsu Line* connects *Takamatsu* on the *Sanuki Railway* with *Uno* on the *Okayama-Uno Branch Line* of the *San-yō Line*—five trips daily each way (12.6 m., in 1 hr. 20 min.; fares—1st class 80 sen; 2nd class 50 sen). (6) *Ōsaka-Tokushima Line* connects the city of *Tokushima* with *Kōbe* and *Ōsaka*—three trips daily from each end (68 m., in 8½ hrs.; fares 1st class ¥2.25; 2nd class ¥1.50). (7) *Onomichi-Niihama Line*, via *Shisaka Island*—one trip daily each way (in 6 hrs.; fares 1st class ¥1.30; 2nd class 90 sen.) (8) *Onomichi-Imabari Line* (31 m.)—one trip daily each way (in 4 hrs.; fares

1st class ¥1.32; 2nd class 99 sen). (9) Ōsaka-Kōchi Line, via Kōbe—one trip daily from each end in 21½ hrs., fares 1st class ¥5.00 and 2nd class ¥3.20. (10) Ōsaka-Kannoura Line connects Ōsaka with Kan-no-ura in Kōchi Prefecture, via Tokushima and other ports on the way—one trip daily each way in about 21 hrs. (11) For the coasting service of Tosa, S. of Kan-no-ura, a regular steamship service is maintained from Kōchi both for Sukumo and Kan-no-ura, once a day.

Ōsaka-Kan-no-ura (Tosa) Line.

Kan-no-ura	¥ .35	.45	.65	.75	1.00	1.15	1.30	1.60	1.75	2.20	2.50	3.85
Shishikui	.35	.45	.65	.90	1.00	1.15	1.50	1.60	2.05	2.25	3.75	
Tomo-ura	.35	.45	.75	.90	1.05	1.35	1.50	1.95	2.20	3.60		
Asagawa	.35	.65	.75	.90	1.30	1.35	1.80	2.05	3.55			
Sukumo												
Mugi	.45	.65	.75	1.00	1.30	1.75	1.95	3.40				
Shimo-no-kae												
Hiwasa	.35	.55	.75	1.00	1.50	1.75	3.15					
Shimoda	.46											
Yuki	.45	.65	.75	1.30	1.60	3.10						
Kami-kawaguchi	.66	.34										
Abu	.45	.65	1.15	1.50	2.90							
Kure	1.20	1.10	1.00									
Tsubaki-dumari	.35	.75	1.30	2.65								
Suzaki	1.40	1.30	1.20	.34								
Tachibana	.65	1.00	2.50									
Kōchi	1.70	1.50	1.50	.90	.80							
Komatsu-shima (Tokushima)	.45	2.25										
Fares of Kōchi-Sukumo Line.	¥ .32	Akaka	Muya	1.95								
N.B. In the above table the fares for the 1st cl. only are given, three-fourths of which making 2nd cl. fares and one-half, 3rd cl. fares.	¥ .60	.40	Aki	Ōsaka								
	¥ .88	.68	.46	Nawari								
	¥ 1.54	1.30	1.14	.78	Tsuro							
	¥ 1.82	1.66	1.41	1.12	.46	Saki-no-hama						
	¥ 2.30	2.10	1.92	1.54	.90	.60	Kan-no-ura					

Inland Sea Services. The coast-lines of Honshū (Main Island) and Shikoku facing the Inland Sea are rich in picturesque indentations and consequently full of excellent harbours. The waters of the Inland Sea, generally calm, always constitute a busy route of traffic. (See R. XII. Inland Sea). The vessels plying from port to port of the Inland Sea generally make the harbour of Ōsaka their base of operations,—the Ōsaka Shūsēn Kaisha having its headquarters there. The principal routes and ports of call in Shikoku for ships of that company are as follows: (1) Ōsaka-Shikoku Line (a daily service) calls at Kōbe, Takamatsu, Tadotsu, Imabari, Takahama, Nagahama, Mitsuake, Kawanoishi, Yawatahama, Yoshida, Uwajima, Iuka-ura, and Sukumo.

(2) Ōsaka-Takamatsu Line (a daily trip from each end) calls at the *Awaji-shima* ports, *Tsuda* and *Shido*.

Ōsaka-Shikoku (Sukumo) Line.

Ōsaka Kōbe	¥ 3.20 ¥ 2.30	3.55 2.55	5.05 3.65	5.40 3.90	6.00 4.30	6.45 4.60	7.25 5.20	7.25 5.20	7.25 5.20	7.35 5.30	7.35 5.30	8.05 5.80	8.40 6.00
<i>Takamatsu</i>		.60 .40	2.90 2.05	3.80 2.70	4.15 2.95	4.70 3.40	5.40 3.90	5.40 3.90	5.40 3.90	5.75 4.15	5.75 4.15	6.45 4.60	6.65 4.80
<i>Tadotsu</i>		2.55 1.80	3.45 2.50	3.80 2.70	4.50 3.20	5.20 3.70	5.20 3.70	5.20 3.70	5.40 3.90	5.40 3.90	6.20 4.45	6.45 4.60	6.65 4.80
<i>Imabari</i>		1.50 1.05	2.30 1.65	3.00 2.15	4.60 3.30	4.60 3.30	4.60 3.30	4.70 3.40	4.70 3.40	5.40 3.90	5.40 3.90	5.75 4.15	6.00 4.45
<i>Takahama</i>		1.15 .85	2.05 1.50	3.80 2.70	3.80 2.70	3.80 2.70	4.05 2.90	4.05 2.90	4.05 2.90	4.85 3.45	4.85 3.45	5.05 3.65	5.25 3.85
<i>Takamatsu</i>						1.25 .90	2.75 2.00	2.75 2.00	3.20 2.30	3.45 2.50	3.45 2.50	4.60 3.30	4.85 3.45
<i>Nagahama</i>													
<i>Shido</i>	¥ .45 ¥ .30						2.20 1.55	2.20 1.55	2.65 1.90	2.90 2.05	2.90 2.05	4.05 2.90	4.25 3.05
<i>Tsuda</i>	¥ .00 ¥ .60	.45 .30							.50 .35	.90 .65	1.25 .90	1.40 1.00	2.30 1.65
<i>Sambonmatsu</i>	¥ 1.00 ¥ .65	.75 .50	.41 .27							.65 .45	1.25 .90	1.40 1.00	2.30 1.65
<i>Hikida</i>	¥ 1.15 ¥ .75	.90 .60	.60 .39	.23 .15							1.25 .90	1.40 1.00	2.30 1.65
<i>Muya</i>	¥ 1.75 ¥ 1.15	1.50 1.00	1.30 .80	1.00 .65	.90 .60							.50 .35	1.95 1.55
<i>Hyōgo</i>	¥ 2.85 ¥ 1.90	2.50 1.65	2.25 1.50	2.20 1.45	2.05 1.35	1.95 1.30							1.85 1.30
<i>Ōsaka</i>	¥ 3.20 ¥ 2.30	2.70 1.80	2.50 1.65	2.25 1.50	2.20 1.45	1.95 1.30	.32 .22						.50 .35

Ōsaka-Takamatsu Line.

Sukumo

(3) Ōsaka-Shimonoseki Line (a daily service) calls at *Kōbe*, *Takamatsu*, and *Tadotsu*. (4) Ōsaka-Utsumi Line (a daily service) connects *Ōsaka* with the port of *Utsumi* on the E. coast of *Kyūshū*, calling en route at *Kōbe*, *Takamatsu*, *Tadotsu*, *Imabari*, *Takahama*, and *Nagahama* in Shikoku. (5) Ōsaka-Kagoshima Line (sailing every other day from each end) calls at *Takahama*, in Shikoku, as well as at other ports on the E. coast of *Kyūshū*. (6) Ōsaka-Shikoku-Hōshū Line (sailing every other day from each end) connects *Ōsaka* with *Moji*, calling at *Kōbe* and at *Takamatsu*, *Tadotsu*, *Imabari*, *Takahama*, *Nagahama*, (all Shikoku ports), *Oita* and *Beppu* (on the E. coast of *Kyūshū*). (7) Ōsaka-San-in Line (sailing every other day from each end) connecting *Ōsaka* with *Kizuki* and *Yasugi* in the San-in District, via *Kōbe*, *Tadotsu*, *Imabari*, and *Takahama*. It should be mentioned in this connection that besides the above-

mentioned lines, all belonging to the *Ōsaka Shōsen Kwaisha*, there are the Niigata-Ōsaka Service maintained by the Sumitomo Family (8 trips *per* month from each end, calling at *Tadotsu* and *Takamatsu*) and the Imabari-Tadotsu Line belonging to the Tōyō Kisen Kwaisha.

Ehime Prefecture.

Ehime Prefecture, one of the four prefectures into which *Shikoku* is administratively divided, occupies the N.W. section of the island. It covers an area of 326 sq. *ri*, with a population of 1,057,547. **Agricultural Products** :—rice, sweet-potatoes. **Industrial Products** :—Cotton fabric of various kinds annually amounting to ¥7,000,000 worth; to be more particular, *Iyo Flannelette*, now largely exported, various kinds of Japanese papers (annual value ¥2,100,000), unbleached wax (worth ¥800,000 a year). With regard to the output of the last two items, Ehime Prefecture stands second on the list for the whole Empire.

Iyo Railway. In the Ehime Prefecture, there is only one light railway (gauge 2' 6" owned by the Iyo Railway Co. Its total length is about 27 m. The stations and fares from *Takahama* and *Matsuyama* are as follows :—

Stations	Distances	Fares		Remarks
		Special	Ordinary	
<i>from Takahama</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	
Mitsu	1.9	.06	.04	
Komachi	4.9	.15	.10	
Matsuyama	5.9	.18	.12	
(Komachi) Dōgo	7.0	.19	.14	
(Matsuyama)				Alight for Dōgo
Gunchū	13.0	.35	.23	Hot Spring.
<i>from Matsuyama</i>				
Tachibana	.9	—	.02	
Kume	2.0	—	.06	
Hirai	4.3	—	.09	
Tanokubo	6.2	—	.13	
Yokogawara	8.2	—	.15	
Ishii	2.3	—	.05	
Morimatsu	3.8	—	.08	

Takahama (Inn: *Yūshin-sha*) is a seaport,—four hours' ferry trip from *Ujina*, near *Iireshima*—an outer gate, so to speak, of the city of *Matsuyama*, the capital of Ehime Prefecture. It is the starting-point of the Iyo Railway leading to Matsuyama and the towns in the neighbourhood. *Takahama*, though not a large town, enjoys the largest shipping among the ports of this prefecture. The port is picturesquely situated, with Gogo-shima in front, and is a favourite pleasure resort. *Tazan-ji* ($\frac{3}{5}$ m. N.E. of the town) is a well-known Buddhist temple founded by a famous priest, *Gyōki*, some 1,300 years ago. The temple building is 60 feet square, and is peculiar in that not a single connecting wedge was used in its construction.

Mitsu-ga-hama or *Mitsu*, 1.9 m., from *Takahama*, in 14 min. (Inn: *Kubeta*), an old well-known seaport, next in importance to *Takahama*. Pop. 10,075. It is connected by Electric Tramway with *Matsuyama* (4 m., fare 12 *sen*).

Matsuyama, 5.9 m. from *Takahama*, in 34 min. (Inns: *Kido-ya*, *Hino-ben*, *Kubo-toyo*, etc. Restaurants: *Matsuyama Club*, *Umeno-ya*, *Meiji-rō*), is the capital of Ehime Prefecture, with a population of 44,166, and has become well known as a place where a large number of Russian captives were quartered in 1904-5. It has light railways running in different directions to *Dōgo*, *Gunchū*, *Morimatsu*, *Yokogawara*, and *Takahama*.

Government Offices and Important Buildings: Ehime Prefectural Office (*Ichiban-chō*), Headquarters of the 9th Infantry Brigade (on the site of castle), Municipal Office (*Idebuchi-chō*), Prefectural Hospital, Ehime Agricultural and Industrial Bank, the 52nd Bank, Iyo Hydro-Electric Company, Matsuyama Electric Railway Company, Matsuyama Spinning Company, Matsuyama Weaving Company, Kainan Shimbun (Newspaper) Office and Ehime Shimpō (Newspaper) Office.

Theatres: Shin-ei-za, Kotobuki-za, Asahi-za.

Places of Interest. *Matsuyama Castle*, built in 1597 by a famous Daimyo, *Katō Yoshiaki*, later held by the Daimyo *Hisamatsu*, is now used as the headquarters of the 9th Infantry Brigade. *Dairin-ji* (Buddhist) at *Miyako-machi* in the city is the family temple of the Hisamatsu Family. It was at this temple that the first batch of Russian captives in 1904-5 were quartered.

Dōgo Hot Springs (Inns:—*Funa-ya*, *Chakūn*, *Umenoki*, *Murahei*, etc.), situated about a mile N. E. of *Matsuyama* (Light Railway and Electric Tramway). The springs were discovered, according to mythology, by *Ōnamuchi* and *Sukunahikona* at a prehistoric time. There being records of the visits paid by early Emperors, such as *Keikō*, *Chūai*, *Tenji*, etc. The most famous bath-tanks are *Tamano-yu*, *Kamino-yu* and *Yōjō-yu*, which are in each case built of granite stones, with a three-storied building rising above each. In these upper-story rooms, tea and cakes are served to visitors, while on the third floor of *Kamino-yu* is found the so-called "bathers' club," where means are provided for indoor amusements of various kinds. The waters are alkaline, transparent, colourless, and tasteless, with a temperature of 80° to 110° Fahr. The town of *Dōgo* contains a permanent population of 2,000, many of whom engage directly or indirectly in the business of inn-keeping. *Dōgo* has a small public park and temples,—*Isaniwa-jinsha* (Shintō), *Ishide-ji* (Buddhist), and the site of Imperial lodgings in former days, which may be visited in the course of a walk. **The Special Products** of the place are carved-wood articles (*Fusō-boku*), *Dōgo-sembai* (a cracknel of wheaten flour), *Yugeta-ame* (glutinous-jelly), etc.

Uwajima and Neighbourhood. There are two routes leading from *Matsuyama* to *Uwajima*, the centre of S. Iyo. (1) From *Matsuyama* to *Uwajima* the distance is about 72 m., of which the first stage leading to *Gunchū* is covered by a light railway, 6.7 m. in 35 min., then come *Ōzu*, *Unomachi*, *Yoshida*, etc. Either jinrikisha or omnibus is available from *Gunchū* further on. (2) From *Matsuyama* the steamship service is available to the same destination. First we reach *Takahama* by rail, and then take passage on board a steamer of the Ōsaka Shōsen's Sukumo Line, 110 m., in about 13 hrs., (fares referred to P.P. 91-92). The principal places of interest in this district are:—

Ōzu, 37 m. from Matsuyama (12 m. from Nagahama which is reached by steamer), stands on a bent of the R. *Hiji-kawa*. The castle remains on *Jizōgatake* that stands on the W. were formerly occupied by the Daimyo *Katō*. The streets extend from N. to S. and contain the County Office, a Prefectural Middle School, *etc.* Pop. 3,800. The district is noted from former time for paper manufacture. The river produces that delicious fish known as *ayu*.

Yawatahama, 9.4 m. S.W. of Ōzu, Pop. 7,000, is situated at the neck of *Sada* Peninsula. It is a trade port sheltered by a mountain chain at the back and possessing a deep basin. The streets are rather narrow, but the views to the S. are open and quite picturesque. In trade activity the town surpasses even Matsuyama and Uwajima, the business with the opposite coast of Kyūshū being very busy. The County Office, Commercial School, *etc.* are principal buildings.

Uwajima, 25 m. by sea from Yawatahama, and 33 m. by land from Ōzu, is the largest town in Iyo next to Matsuyama. It was formerly a castle town of *Datē* Family, now the House of Marquis *Datē*. The principal buildings are the County Office, Local Court, Middle School, Higher Girls' School, *etc.*, while as places of interest we have, in the environs, the Uwatsuhiko Shintō Shrine, castle remains, Warei Shrine, the Buddhist temple called Ryukwō-ji, *etc.* The town forms a terminus of the *Bungo-Iyo (Hiji-Uwajima Line) steamship service*, the steamers touching *Yoshida, Mikame, Yawatahama, Kawanoishi, Shizwonashi, Misaki, Saganoseki, Ōita, Beppu* and lastly *Hiji*, the terminus on the opposite coast. Every day a steamer starts from both termini, 1st class fare ¥2.75.

Highways: (1) Tosa Highway, (a Light Railway, as far as *Morimatsu*) leads from *Matsuyama* to *Kōchi*, the capital of Kōchi Prefecture, altogether 89.2 m. The road passes through *Kuma-machi*, 20.9 m. from Matsuyama. (2) Imabari Highway runs N.E. from Matsuyama to the town of *Imabari* (27.9 m.). The latter is the second town of importance in the prefecture, with a population of 16,675, and is well known for its large output of flannelette. (3) Sanuki Highway running E. from Matsuyama passes through *Komatsu, Saijō*, and *Kawanoe* and reaches *Tadotsu*, a seaport town in Kagawa Prefecture. To the E. of *Saijō* is the port of *Niihama*.

Besshi Copper-mines (owned by the *Sumitomos*) 12.2 m. S.E. of *Niihama*, cover a mine-lot of 7,892.885 *tsubo*. The annual output is set down at 8,760,702 *kin*, valued at ¥3,010,133. The Besshi Mines rank next in importance to those of *Ashio* and *Kosaka*. The ore is conveyed by railway to the wharf at *Niihama* (Pop. 6,000), whence it is taken to the smelting-works at *Shisaka-jima*, an island 15¾ m. distant. The copper from Besshi enjoys the highest reputation in all foreign markets. **Ichino-kawa Antimony Mine**. 7.3 m. S.W. of *Niihama*, covers an area of 986,185 *tsubo*. The annual output consists of 229,978 *kin* of refined antimony and 4,200 *kin* of sulphide of antimony, together valued at ¥43,338. The mine is owned by the Ichino-kawa Mining Company.

Ishizuchi-yama is a high mountain, which is reached by starting from the town of *Komatsu* on the Sanuki Highway and passing through the village of *Ishine-mura*. At the summit (6,400 ft.) which is 18.3 m. from *Komatsu*, there is a shrine, *Ishizuchi-jinsha*, which is

resorted to by numerous devotees. The ascent is exceedingly difficult, as at several places one has to pull oneself up by iron chains hanging from the rocks above, but the effort will be amply repaid by the magnificent view from the top.

Kagawa Prefecture.

Kagawa Prefecture is on the S. almost conterminous with Tokushima Prefecture; while barely coming in touch with Ehime Prefecture in the S.W., in other directions it is washed by the waters of the Inland Sea. Its area is 110.80 sq. *ri* and population 729,563. Its chief products are sugar and salt: the former amounting to 6,630,000 *kin* (sugar-cane, 9,400,000 *kwan*), which makes this prefecture the 4th on the list of sugar-producing prefectures, and the latter amounting to 257,252,573 *kin*, making it the foremost salt-producing prefecture in Japan.

Schedule of Distances and Passage Rates for **Sanuki Line** (*Takamatsu* to *Kotohira*).

Stations	Distances	Fares		Remarks
		1st class	2nd class	
<i>Takamatsu</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	
Kinashi	3.8	.18	.11	Alight for Kuri- bayashi Kōen.
Hashioka	5.9	.25	.15	
Kokubu	7.4	.33	.20	
Kamogawa	10.3	.43	.26	
<i>Sakaide</i>	13.2	.55	.33	
Utazu	15.2	.63	.38	
Marugame	17.4	.73	.44	
Nakatsu	19.1	.80	.48	
Tadotsu	20.3	.85	.51	
Konzūji	23.2	.98	.59	
Zentsūji	24.6	1.03	.62	
Kotohira	27.8	1.15	.69	Alight for Kompira

Takamatsu, 1 hr. 20 min. by ferry steamer from *Uno*, near *Okayama*, (Inns: *Takamatsu Hotel*, *Urayama*, *Tsunoda*, *Nakanishi*, etc.), is the capital of Kagawa Prefecture. It is the starting-point of the Sanuki Railway which goes to *Kotohira*, via *Marugame* and *Tadotsu*, and is also the nearest port in Shikoku to the Chūgoku District in the Main Island, and as such is the most important port of call on the Inland Sea. The harbour has recently been much improved by the building of two breakwaters—the larger on the W. being 700 yards long and the smaller on the E. 550 yards. The harbour basin has an area of 80,000 *tsubo*, with a depth of 14 ft. at low tide. There are floating pontoons connecting to a landing pier. Thus *Takamatsu* is the best equipped among the ports of Shikoku.

The city, formerly the castle-town of the Daimyo *Matsudaira*, is 1.6 m. from E. to W. and 1.7 m. from N. to S. and contains a population of 42,578. Its principal products are *Bunki-nuri* (lacquer wares), *Itota-ori* (cotton crape), matches, etc.

Public Offices and Important Buildings: The Prefectural Government Office (*Uchi-machi*), Municipal Office (*Kita-Furubamba-*

chō), Takamatsu Hospital, the Museum, Public Hall, Sansan Club, 114th Bank, Sanuki Agricultural and Industrial Bank, Takamatsu Weaving Company, Shimotsu Match Factory, Entsu Match Factory.

Theatres :—Kabuki-za, Tamamo-za.

Places of Interest.

The Castle, called *Tamamo-jō*, was first built by Daimyo *Ikoma*, and is most picturesquely situated, facing the blue waters of the Inland Sea. Only a few turrets now remain, the white walls of which never fail to attract the attention of strangers as they approach the harbour. *Kuribayashi Kōen* (or *Ritsurin Kōen*) formerly a villa belonging to the Daimyo of the place, it has been turned into a public park. It is 1.3 m. S. of the city and covers 165,000 *tsubo* of ground. The park is at the foot of a hill (*Shiun-zan*), and is laid out in miniature hills, lakes, and streams, with magnificent tall pines, and here and there resting-houses. This park is one of the best specimens of gardening in Japan, fairly rivalling the Kōraku-en Park of *Okayama*. *Yushima*, 3.7 m. E. of the city, (now connected by a narrow neck of land with the mainland but formerly an island), is a place of great historical interest, being the place of refuge of the Taira Clan before their final extermination by *Yoshitsune* (the famous general of the Minamoto Clan) at *Dan-no-ura* in 1185. The site of the residences in which the Taira Clan, with the infant Emperor Antoku-Tennō, lived, the monuments to *Satō Tsuginobu* and *Nasuno-Yoichi*, etc., are found on the beach facing the harbour of *Takamatsu*, while on the hill behind stands *Yushima-dera*, a Buddhist temple where are still kept many relics connected with the battles between the rival clans.



RITSURIN KOEN, TAKAMATSU.

In 1182, the chief of the Taira Clan—*Taira-no-Munemori*—together with all the members of his clan and their followers fled from *Kyōto*, taking the infant Emperor with them, before the onslaught of a fierce chieftain of the Minamoto Clan—*Kiso Yoshinaka*, and taking refuge at *Yashima* succeeded in enlisting the services of several chiefs in *Shikoku* and in the *San-yō* regions on the Main Island. They now transferred their headquarters to *Fukuhara*, near *Kōbe*, but were again compelled to flee before the forces of another Minamoto chief, *Yoshitsune*, and to take refuge for the second time at *Yashima*. Hither *Yoshitsune* came with his followers and compelled the *Tairas* to flee to *Dan-no-ura*, near *Shimonoseki*, where they were overtaken by *Yoshitsune* and exterminated as mentioned above. (see P. 7 under 'Shimonoseki').

Goken-zan, 6.4 m. from *Takamatsu*, is a hill noted for the five sharp peaks at its summit, which look like five sword-blades when seen from a distance. **Shōdo-shima** is an island lying to the N. E. of *Yashima*. The island is largely of granite formation and a considerable amount of quarrying is done. The immense stones forming the foundations of Ōsaka Castle were brought from this island. **Kankakei** is a hill on the island of *Shōdo-shima*, where the rain, having removed the volcanic surface soil, has left cliffs and rocks of a most peculiar and fantastic formation, making the scenery one of great attractions to Japanese poets. The place attracts a crowd of visitors, especially in autumn when the maples turn red. It is reached from *Takamatsu* by a steamer to *Tonoshō* (1 hr. 20 min.), thence to the scenic part about 9.8 m. (by *jinrikisha*).

Highway to Awa :—The *Awa-kaidō* leads from *Takamatsu* to the city of *Tokushima*, a distance of 43.9 m. (*jinrikisha* the only means of conveyance). There are several towns on the way, such as *Shido*, *Tsuda*, *Motoyama*, *Iirao*, *Nibu*, *Saimbonmatsu*.

Marugame, 17.4 m. from *Takamatsu*, in 1 hr., a sea-board town of *Sanuki* to the W. of *Takamatsu*. This town used to be the landing-place of pilgrims to the *Kōmpira* (or *Kōtohiru*) Temple at *Kotohira*, but recently, owing to its poor anchorage, most of its shipping has passed to *Tadotsu*, a neighbouring town with better harbour accommodation. *Marugame* is an old castle-town with 27,019 inhabitants. The castle is largely in ruins, though the old donjon is still standing. Some new buildings have been put up which are occupied by the commander and staff of the Regimentary District. **Products** :—fans, figured-mattings, and bamboo articles.

Tadotsu, 20.3 m. from *Takamatsu*, in 1 hr., is an important port for ferry connection with the Main Island, the crossing to *Ononichi* taking 3 hrs. 30 min., and to *Tamashima* 2 hrs. 20 min. It has a population of 7,800.

Konzō-ji, 23.2 m. from *Takamatsu*, in 1 hr. 28 min., is famous on account of a Buddhist temple of the same name, which is 2.4 m. from the station. The temple, composed of splendid buildings, was built to commemorate the birth-place of a famous priest *Chishō-Daishi*.

Zentsū-ji, 24.6 m. from *Takamatsu*, in 1 hr. 40 min., is famous as the birth-place of the great founder of the Shingon Sect of Buddhism—*Kōbō-Daishi* (also called *Kūkai*). The temple *Zentsū-ji*, said to stand on the site of the house in which the epoch-making priest was born, is found to the W. of the town of the same name;

it is the largest and most famous temple in the prefecture and contains many rare Buddhist images, registered as 'National Treasures.' (see P. 185 under 'Kōya-san').

Kotohira, 27.8 m. from *Takamatsu*, in 1 hr. 50 min., (Inns:—*Tora-ya*, *Kotohira Kwadan*, *Sakura-ya*, *Tomokyū*) is a town whose prosperity entirely depends on the famous temple *Kotohira-gū* (popularly *Kompira*). Pop. 7,000. *Kotohira-gū* is dedicated to *Ommonushi-no-Mikoto* and *Sutoku-Tennō* and is one of the most gorgeously gilded temples in Japan. The gods are believed to have a special power of protection over seafarers and voyagers. The shrine's coffers are always overflowing from the generosity of the devotees, who flock here by the million. Branch shrines of this temple are found all over Japan. Long and large nosed *Tengus* (goblins) have been considered the faithful servants of the gods; and in honour of them, pilgrims sometimes carry on their backs the masks of the same.

Highway to Kōchi: 7.3 m. S. of *Kotohira* the road enters the frontiers of *Tokushima Prefecture*, and at the town of *Ikeda* it is joined by another highway coming from the E., and thence to *Kōchi*, the capital of *Kōchi Prefecture*, it is 61 m., the highway being throughout practicable for *jinrikisha*.

Tokushima Prefecture.

Tokushima Prefecture occupies the E. portion of *Shikoku*, covering an area of 290 sq. *ri*, with a population of 720,888. The chief products are indigo and tobacco; the former, amounting to $\frac{1}{3}$ of the entire output of the country (*viz.* 2,540,000 *kwan* a year), makes *Tokushima* the foremost indigo-producing prefecture, and in regard to the latter (amounting to 805,000 *kwan* a year) it stands fourth on the list of the tobacco-producing prefectures in the country. It also produces salt, valued at ¥500,000 a year.

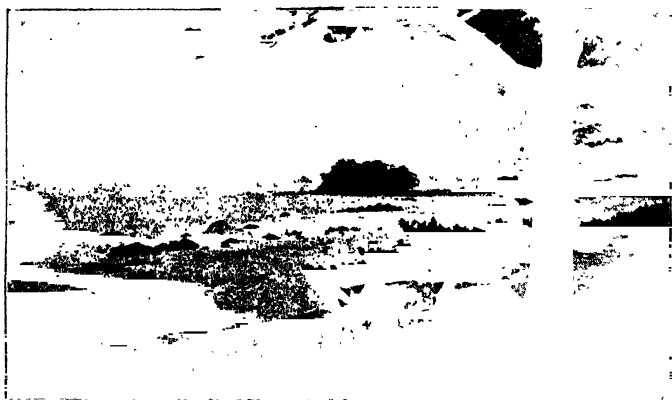
Schedule of Distances and Fares for *Tokushima Line* (*Tokushima* to *Funato*).

Stations	Distances	Fares		Remarks
		1st class	2nd class	
Tokushima	m.	yen	yen	
Kuramoto	2.0	.10	.06	Jct. for Komatsushima.
Kō	4.1	.18	.11	
Ishii	6.4	.28	.17	
Ushinoshima	9.4	.40	.24	
Kamoshima	11.7	.50	.30	
Nishioe	12.9	.55	.33	
Kawashima	14.1	.60	.36	
Gaku	16.3	.68	.41	
Yamasaki	18.0	.75	.45	
Yudate	19.4	.80	.48	
Kawata	20.4	.85	.51	
Funato	21.5	.90	.54	

Tokushima, 68 m. from *Ōsaka*, (Inns: *Heiki-rō*, *Yanagi-ya*, *Shimagen*, *Matsunaga*), is in close connection with *Ōsaka* and *Hyōgo*. A steamship service from *Ōsaka*—three times daily—in 9½ hrs.; and that from *Iiyōgo*, 7½ hrs. In the centre of the city rises a wooded

elevation, which marks the site of the large castle formerly owned by Daimyo *Hachisuka* (now represented by Marquis Hachisuka, President of the Japan Welcome Society). *Tokushima*, situated on the delta of the *Yoshino-gawa*, is the foremost city in *Shikoku*, being in extent 3.1 m. from E. to W. and 1.5 m. from N. to S., containing a population of 65,561. *Principal Products*:—*Awa Chijimi* (cotton crape), white cotton-cloth, figured-cotton, *etc.*

Government Offices and Important Buildings:—Tokushima Prefectural Office (*Terajima-machi*), Municipal Office (*Tokushima-machi*), Tokushima Hospital, Tokushima Bank, Awa Commercial Bank, Tokushima Agricultural and Industrial Bank, Tokushima Hydro-Electric Company, Awa Bean-Cake Manufacturing Company, Kyōdō Steamship Company.



AWA-NO-NARUTO.

Muya, 12.2 m. N. of *Tokushima*, is an important seaport town, with a population of 19,000, where salt (known as '*Saida salt*' in the market) is produced. At *Horie-mura*, near this town, is found the tomb of the Emperor Tsuchimikado-Tennō.

Awa-no-Naruto ('Roaring Gateway of *Awa*'), which lies right in front of *Muya*, is a narrow channel, separating the island of *Awaji* from *Shikoku*, and connecting the Inland Sea with the Pacific Ocean. The passage is but 1 m. wide and the tides rush in with tremendous force and a loud roaring, especially at the time of the Spring tides, presenting a truly grand sight. The velocity of the tide—7 or 8 knots an hour, sometimes as much as 11 knots,—is the greatest of any in Japan. The passage is divided by rocks into two unequal parts, *Ō-naruto* (the 'Greater Naruto'—between the rocks and the shore of *Shikoku*) and *Ko-Naruto* (the 'lesser Naruto'—between the rocks and *Awaji Island*). At ebb-tide, however, the channel is usually quite calm and may easily be crossed in small junks.

The Yoshino-gawa is the longest and most useful river in Shikoku, the N. half of Tokushima Prefecture depending upon this water-course for its means of transportation.

Hama-kaidō is a coastwise road from *Tokushima* to *Kōchi*, via *Yuki*, the distance being 58 m. (throughout available for *jinrikisha*).

Yamasaki, 18 m. by rail from *Tokushima*, in 1 hr. 10 min., is a town near the highest mountain in Shikoku—*Tsurugi-yama* (7,418 ft.). The best starting-point for climbing the mountain is *Yamasaki*, whence the road leads along the valley of the *Anabuki-gawa*. The first and second peaks having been scaled, the last and highest peak is reached, when all at once there opens out a magnificent panorama of natural beauty.

Funato, 21.5 m. from *Tokushima*, in 1 hr. 22 min., is the terminus of the Tokushima Railway; all travelling W. of this place must be done by *jinrikisha* or on foot. There is a highway which begins at Tokushima and runs along the railway to *Funato* and thence W. as far as *Kotohira* in Kagawa Prefecture. **Ikeda**, a town of considerable local importance, which lies on the upper course of the *Yoshino-gawa* and on this highway, is known on account of the excellent quality of tobacco produced in the neighbourhood. On the other side of the river from *Ikeda* is found the site of the former stronghold held by a famous Daimyo, *Chōsokabe*, who at one time practically ruled over Shikoku (16th cent.). From *Ikeda* the highway branches off in two directions, one W. to *Kotohira* (36.6 m.) and the other S. to *Kōchi* (87.9 m.). The latter lies on the upper course of the *Yoshino-gawa*, and, though travelling is hard, it will be repaid by scenery of great beauty consisting of foaming rapids, wild ravines and high mountains.

Vine-bridges of Iya. *Iya*, a secluded town among the mountains far away from other towns or villages, lies on the upper course of the *Matsuo-gawa*, an affluent of the *Yoshino-gawa*. In order to maintain communication with the outside world across the river, the inhabitants have built five or six suspension-bridges by tying together vine branches; the largest bridge being one called *Zentoku-bashi* (180 ft. long, 4 ft. wide). The river flows through a deep ravine, and these bridges are suspended from both banks, the sides of which are almost perpendicular, and as one walks on these hammock-like bridges the violent stream is seen some 180 ft. below. The dwellers of *Iya* are said to be the descendants of Taira Clan refugees (12th cent.) and they have preserved some peculiar dialects and customs of centuries ago. The place can be easily reached from *Nishi-Iya* on the highway leading to *Kōchi*.

Kōchi Prefecture.

Kōchi Prefecture, also known as Tosa Province, is the most southern of the four prefectures of Shikoku, and almost its entire coast-line faces the Pacific Ocean. The prefecture contains an area of 484 sq. ri with a population of 670,910. The city of *Kōchi* is the capital of the prefecture. **The Chief Products** of Kōchi Prefecture

are sweet-potatoes (annual output, 1,779,470 *okwan*) and *mitsumata* and *kōzo*, both used as materials for making Japanese paper (2,023,800 *kwan* a year). The annual output of various kinds of paper is valued at ¥3,530,000. Large quantities of these papers are exported abroad, where one kind is used as copying-paper, another as napkins, still another as filter-paper. *The Marine Products* are valued at ¥4,500,000, the chief item being the dried bonito (*katsuo-bushi*) considered the best of its kind throughout Japan (annual output valued at ¥1,000,000).

Kōchi (21½ hrs. by steamer from Ōsaka, via Kōbe) was formerly a feudal capital belonging to the powerful Daimyo *Yamanouchi*. It is the capital of the prefecture of *Kōchi*, centrally situated facing the *Bay of Urato*. In extent it is 2.2 m. from E. to W., 0.5 m. from N. to S., and it has a population of 38,279. The city of *Kōchi*, more accurately old Kōchi Clan, has produced a number of famous men, who took a prominent part in the Imperial Restoration of 1868, or later in the politics, war, or industry of Meiji Era (*Sakamoto Ryūma*, Counts Gotō, Itagaki, Viscount Tani, Baron Iwasaki brothers, etc.).

Communications.

(1) *Electric Railway* (15.8 m. in operation) between the city and the wharf at the port of *Urato*. (2) *Tokushima Highway*: it runs along the coast, taking in *en route* towns like *Akaoka*, *Aki*, *Yasuda*, *Ukitsu*, *Saiki-hama*, until it reaches *Kan-no-ura* (61 m.), a town near the frontier of Tokushima Prefecture. From here the highway is continued, as already mentioned, within Tokushima Prefecture, running as far as the city of *Tokushima*. (3) *Another Highway* leads from *Kōchi* to the town of *Ikeda* in Tokushima Prefecture, by crossing the high mountain pass of *Nebiki-tōge*. From *Ikeda*, one road leads to Tokushima and another to *Kotohira* as previously mentioned. (4) *Matsuyama Highway*: the road proceeds from Kōchi westward across the mountain passes taking in *Ino*, *Sagawa*, and *Ōsaki*, until it enters Ehime Prefecture, whence it is continued to *Matsuyama* (entire distance, 89.9 m.). (5) *Sukumo Highway*: *Kōchi* to *Sukumo*, via *Susaki* and *Nakamura* (95.2 m.). *Sukumo* is a flourishing town on the border, whence the highway is continued as already mentioned to *Matsuyama*. (6) *Steamship Services*: As already mentioned, there are two steamship lines between Ōsaka and Kōchi Prefecture,—one between Ōsaka and Kōchi via *Kan-no-ura* and the other between Ōsaka and *Sukumo* via ports on the Inland Sea. There are, besides these, local lines with Kōchi as the centre: (1) between *Kōchi* and *Sukumo* calling at various ports on the W. coast, (2) between *Kōchi* and *Kan-no-ura* calling at various ports on the E. coast. Some of these ports such as *Shimizu* and *Nakaukitsu* are well known in connection with whale fishing. *The Cape of Muroto*, at the extreme S. E. end of Kōchi Prefecture, is at the entrance of the *Kii Channel*. It has a well-known lighthouse reflecting light for nearly 34 m. *Kan-no-ura* is a flourishing seaport town—the only port found on the E. coast of the prefecture.

Route XI. Kōbe and Environs.

This Route comprises *Kōbe* and *Hyōgo*, Mt. Rokkō-zan, Arima Spa, the three pleasure resorts of *Suma*, *Maiko*, and *Akashi*, and the Island of *Awaji*.

Arrival. Travellers may alight at any of the three stations of *Kōbe*, *Sannomiya*, and *Hyōgo*, but they will find Kōbe Station more convenient than the other two, as it is the terminus both for the Tokaidō and San-yō Lines, which together constitute the Trunk Line between *Shimonoseki* and *Tōkyō*. At these stations are station porters (*akabō*), wearing red caps, who will look after passengers' luggage. At the Railway Inquiry Office all necessary information will be furnished (see 'General Introduction'). In front of the station is a *jinrikisha* stand, and an office where one may purchase a ticket to one's destination, thus precluding the possibility of being overcharged. Electric tramways traverse the city from E. to W., extending also to towns in the vicinity (see P. 116). Hotels will have carriages or automobiles waiting at the station, if notified beforehand by telegraph or telephone. A restaurant (European meals, either *table d'hôte* or *à la carte*) will be found on the second floor of the Kōbe Station building.

Hotels :—

Oriental Hotel (6, *Kaigan-dōri*; Pl. 9, J 6). 0.3 m. from Sannomiya Station (Pl. J 5); *jinrikisha* 10 *sen*, single victoria (for 3 persons) ¥1.50, double victoria (for 4 persons) ¥2.00, landau (for 4 persons) ¥3.00; 1 m. from Kōbe Station (Pl. H 6); *jinrikisha* 25 *sen*, single victoria ¥1.50, double victoria ¥2.00, landau ¥3.00. The hotel contains 100 rooms with accommodation altogether for 150 guests. The hotel has a roof-garden, to which as to rooms in upper stories, guests are carried by elevator. Tariff: American plan, single room from ¥7, double room from ¥14 per day. Separate meals: breakfast ¥1.25, luncheon ¥1.50, dinner ¥1.75. Bath, 50 *sen*.

Tor Hotel (*Yamamoto-dōri*, Kōbe). *Jinrikisha*, 15 *sen* from Sannomiya Station (Pl. J 5). Automobiles can be hired at the hotel. The hotel contains 60 rooms (each with bath), with 90 beds in all, accommodating about 100 persons. Tariff: American plan from ¥7 per day. European plan—Room from ¥3 per day. Separate meals: breakfast ¥1.25, luncheon ¥1.75, dinner ¥2.00.

Mikado Hotel (*Iligashi-Kawasaki-chō Itchōme*), 0.2 m. from Kōbe Station. *Jinrikisha* 7 *sen* from the station. Tariff: American plan, from ¥5 per day. European plan—Room from ¥2, Meals ¥4 per day. Has rooms, accommodating about 48 persons.

Central Hotel (*Shimoyamate-dōri Nichōme*), 2 min. from Sannomiya Station, 5 min. from the harbour. Has 26 rooms and 40 beds. Tariff: American plan ¥4 or 5 per day. European plan—Room ¥1.50 per day.

California Hotel (*Nakayamate-dōri Sanchōme*). Has 18 rooms. **Club Hotel** (*Nakayamate-dōri Itchōme*). Has 6 rooms. **France Hotel** (*Shimoyamate-dōri Nichōme*). Has 20 rooms. **Pleasanton Hotel** (86, *Nakayamate-dōri Sanchōme*).

Japanese Inns: *Nishimura* (*Hanaya*), *Gotō*, *Nakai*, *Hōraisha*, *Tokuwaya* (all at *Kaigan-dōri*); *Nishitokiwa*, *Nakatokiwa*, *Higashi-tokiwa* (all at *Suwayama*), *Tōkiwa-Kwadan* (*Minato-chō*), *Otorwa-Kwadan*, etc.

Restaurants: *Kairyō-tei*, *Jiyū-tei*, *Kōyō-kwan*, (European cookery); *Shinayoshi-rō*, *Kyōkō-rō* (*Hsing-Hsiang-lou*), *Yūki-rō* (*Yu-Chi-lou*), (Chinese cookery); etc. *Edokō*; *Aioi-tei*; *Miyachi*; *Ban-han*; *Genchō*; *Togyosen-rō*, etc.

Foreign Consulates :—

Name	Location
American	5, <i>Akashi-chō</i> (Pl. IV, J 6), Tel. 993
Argentine	309, <i>Sannomiya-chō Itchōme</i> (Pl. X, K 5)

Austro-Hungarian	8, <i>Kaigan-dōri</i> (Pl. III, J 6)
Belgian	79, <i>Nakayamate-dōri Shichōme</i> (Pl. I 4)
Brazilian	10, <i>Kaigan-dōri</i> (Pl. II, J 6), Tel. 367
British	9, <i>Kaigan-dōri</i> (Pl. I, J 6), Tel. 901
Chilian	33, <i>Shimoyamate-dōri Sanchōme</i> (Pl. J 4)
Chinese	45, <i>Shimoyamate-dōri Nichōme</i> (Pl. J 4)
Danish	101, <i>Yedo-machi</i> (Pl. VIII, K 5)
Netherlandish	80, <i>Kyō-machi</i> (Pl. VII, K 5)
French	42, <i>Yamam to-dōri Nichōme</i> (Pl. J 3)
German	115, <i>Higashi-machi</i> (Pl. IX, K 5), Tel. 2009
Italian	118, <i>Yamamoto-dōri Sanchōme</i> (Pl. J 4)
Mexican	11, <i>Yamamoto-dōri Nichōme</i> (Pl. J 3)
Norwegian	8, <i>Kaigan-dōri</i> (Pl. III, J 6)
Peruvian	104, <i>Yedo-machi</i> (Pl. V, K 5)
Portuguese	118, <i>Yamamoto-dōri Sanchōme</i> (Pl. J 4)
Roumanian	118, <i>Yamamoto-dōri Sanchōme</i> (Pl. J 4)
Russian	9, <i>Nakayamate-dōri Ichōme</i> (Pl. K 4)
Spanish	33, <i>Shimoyamate-dōri Sanchōme</i> (Pl. J 4)
Swedish	56, <i>Naniwa-machi</i> (Pl. VI, J 5)
Swiss	115, <i>Higashi machi</i> (Pl. IX, K 5)

Jinrikisha Fares.

From Kōbe Station or Sannomiya Station to

	Distances		Fares		Time	
	fr. K*	fr. S*	fr. K*	fr. S*	fr. K*	fr. S*
	<i>chō</i>	<i>chō</i>	<i>sen</i>	<i>sen</i>	<i>min.</i>	<i>min.</i>
Amer. Consulate	13	7	13	5	13	5
Br. Consulate	14	7	13	5	13	5
Ger. Consulate	14	8	13	6	15	7
Fr. Consulate	18	8	18	9	20	10

* K = Kōbe; S = Sannomiya.

Banks (See P. 123):—

<i>Name</i>	<i>Location</i>
Yokohama Specie Bank (Branch)	{ <i>Sakae-machi-dōri Sanchōme</i> ; Tel. Nos. 11, 771, 968 & 1333 (Pl. 15, J 5).
Hongkong & Shanghai Banking Corporation.	{ <i>Kaigan dōri Nichōme</i> ; Tel. Nos. 2, 376, 842.
Deutsch-Asiatische Bank	<i>Kyō-machi</i> ; Tel. No. 122.
Chartered Bank of India, Australia, and China.	{ <i>Naniwa machi</i> ; Tel. No. 1161.
International Banking Corpora- tion of New York.	{ <i>Akashi-machi</i> ; Tel. No. 491.
Mercantile Bank of India.	<i>Kyō-machi</i> ; Tel. Nos. 1045 & 2540.
Swiss Bankverein	<i>Harima-machi</i> ; Tel. No. 214.

Post and Telegraph Offices (including Telephone):

<i>Name</i>	<i>Location</i>
Kōbe Post and Telegraph Office	<i>Sakae-machi dōri Rokuchōme.</i>

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FORMER CONCESSION

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**Overcoming
Resistance**

Chapman & Co.

Kōbe Post and Telegraph Office's } *Naka-machi*; Tel. No. 105.
 Foreign Department. }
 Sannomiya Telegraph Office. } *Sannomiya Station*.
 Sannomiya Post and Telegraph }
 Office. } *Nishi-machi*.

Dealers in Local Products.

Curio Shops (Dealers in old paintings, lacquer and bronze wares, old coins, ancient costumes, coats of arms, swords, *etc.*):

M. Hamada (*Moto-machi-dōri Sanchōme*).

S. Ota (*Moto-machi-dōri Sanchōme*).

T. Makiura (*Moto-machi-dōri Sanchōme*).

Cloth Merchants (Dealers in embroidery, screens, and silk stuffs):

Takashimaya's Kōbe Branch (*Moto-machi-dōri Sanchōme*).

M. Koshiishi (*Moto-machi-dōri Itchōme*).

Nakai-shōten (*Sannomiya-chō Itchōme*).

K. Suya (*Sannomiya-chō Nichōme*).

Bamboo Works :

Nakai-shōten (*Sannomiya-chō Itchōme*).

Hattori-Gōmei Kwai-sha (*Sannomiya-chō Itchōme*).

Pottery and Cloisonné Wares :

Y. Taniguchi (*Moto-machi-dōri Itchōme*).

R. Okamoto (*Moto-machi-dōri Nichōme*).

Bronze Wares :

T. Hitaka (*Sannomiya-chō Itchōme*).

Lacquer Wares :

G. Seki (*Shimoyamate-dōri Nichōme*).

Jewelry, Gold and Silver Works :

T. Tsuboi (*Tan-n-dōri Sanchōme*).

Ivory Works :

Koshiishi Masanao (*Moto-machi-dōri Nichōme*).

Fans : G. Imagawa (*Shimoyamate-dōri Nichōme*).

Colour Prints and Picture Postcards :

Sakaya-shōten (*Moto-machi-dōri Sanchōme*).

Japanese Paper (*Chiyogami, etc.*):

Suda-shōten (*Moto-machi-dōri Itchōme*).

Utensils for Tea Ceremony and Flower Arrangement :

O. Hirao (*Moto-machi-dōri Itchōme*).

N. Akashi (*Aoi-chō Gochōme*).

Lanterns : G. Imagawa (*Shimoyamate-dōri Nichōme*).

Screens : N. Saitō (*Moto-machi-dōri Nichōme*).

Figured Mattings :

Akao Morimura Shōkwai (*Nuno-biki-machi Nichōme*).

R. Tange (*Sannomiya-chō Nichōme*).

Dolls and Toys :

K. Shinano (*Kanō-chō Shichōme*).

K. Fujii (*Sannomiya-chō Sanchōme*).

Bazaars :

Kôbe Shôhin-Chinretsu-kwan (*Saunomiya-chô Nichôme*).
 Kyôsei-kwan (*Tamon-dôri Nichôme*).
 Seifû-kwan (*Tamon-dôri Nichôme*).
 Minatogawa-kwanshōba (*Minato-chô Sanchôme*).
 Hôko-kwan (*Nishi-miyauchi-chô*).
 Shumpû-kwan (*Kita-sakasakawa-chô*).

Photographers :

S. Ichida (*Moto-machi-dôri Nichôme*).
 Tamamura (*Nishi-machi Shichôme*).

Clubs and Associations :

Kôbe International Committee (65, *Naniwa-machi*).
 Club Concordia (117, *Itô-machi*; Tel. No. 1268).
 British Association of Japan, Kôbe Branch (65, *Naniwa-machi*).
 Kôbe Rowing & Athletic Club.
 American Asiatic Association, Kôbe Branch (96, *Higashi-machi*).
 Kôbe Cricket Club (109, *Itô-machi* and 25, *Yamamoto-dôri*
Nichôme).

Kôbe Foreign Board of Trade (52, *Harima-machi*).

Ladies' Club (28, *Naniwa-machi*).

Kôbe Club (14, *Kanô-chô Rokuchôme*; Tel. No. 405).

Kôbe Sailing Club (99, *Kita-machi*).

Kôbe Golf Club (Links and Club Houses, at *Rokkô-zan*).

Shinko Club (*Shimoyamate-dôri Rokuchôme*, Pl. I 5).

Oriental Club (2 of 18, *Nakayamate-dôri, Nichôme*).

Yamate Club (*Nakayamate-dôri Shichichôme*).

Ladies' Benevolent Society (52, *Harima-machi*; and 38, *Nakayamate-dôri Sanchôme*).

St. Andrew's Society, Kôbe Branch (195, *Kitano-chô Nichôme*).

Royal Society of St. George, Kôbe Branch (109, *Itô-machi* and 25, *Yamamoto-dôri Nichôme*).

Société Franco-Japonaise, Section de Kôbe, (42, *Yamamoto-dôri Nichôme*).

Kôbe Society for the Prevention of Cruelty to Animals

(c/o Hyôgo Prefectural Office, *Shimoyamate-dôri Shichôme*).

Washington Society (96, *Higashi-machi*).

International Hospital (*Yamamoto-dôri Itchôme*).

Itinerary Plans.

First Day: *Nunobiki* (Pl. K 2), *Ikuta-jinsha* (Pl. J 4), *Suwa-yama* (Pl. I 3), including the Ascent of *Tutatabi-san*, *Minatogawa-jinsha* (Pl. H 6), *Nagata-jinsha* (Pl. D 7); visit to curio shops.

Second Day: *Suma*, *Shiwoya*, *Maiko*, *Akashi*.

Third Day: *Rokkô-zan*, *Maya-san*, *Takarazuka Spa* (see Route XV, P. 175).

Fourth Day: *Arima Hot Springs*.

Festivals of Kôbe.

Ikuta-jinsha (Pl. J 4): April 14th and 15th, and September 19th-23rd.

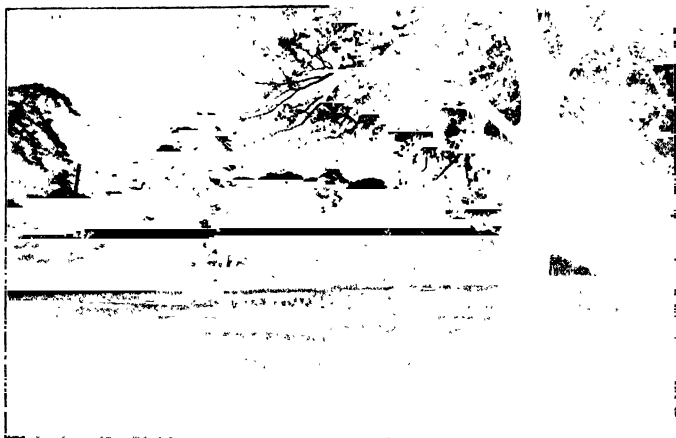
Minatogawa-jinsha (Pl. II 6): May 25th and July 12th.

Wata-jinsha (at *Tarumi*): May 22nd and 23rd.

Nagata-jinsha (Pl. D 7): April 22nd and 23rd.

Situation and History, etc.

Kōbe, comprising under one municipality Kōbe Proper and Hyōgo, is one of the two largest open ports of Japan, the other being Yokohama. It is situated in 135° 11' E. long. and 34° 41' N. lat., having the range of hills composed of *Rokkō-san*, *Maya-san*, *Futatabi-san*, and *Takatori-yama*, at the back towards N.E. and the sea in front. The port of Kōbe is marked off from that of Hyōgo by the delta of the old 'Minato-gawa.' The city extends for 5 m. from E. to W. along the coast and 5 m. from the coast to the top of Mayasan, comprising altogether an area of 2.4 sq. m. Being close to Ōsaka and Kyōto, and commanding land communication with the San-yō and San-in districts and sea routes to Shikoku and Kyūshū, Kōbe is the great trade port for half Japan. It has already outstripped Yokohama in the volume of foreign trade, and has also a flourishing home trade.



A PROMENADE AT MINATOGAWA.

History. When the port of Kōbe was first opened to foreign commerce about forty-five years ago, it was merely a group of fishing villages. As the name '*Kōbe*' indicates, meaning 'Divine households', the taxes paid by them formerly formed the revenue of the temple of *Ikuta-jinsha*. But Hyōgo, which now forms a part of Kōbe municipality, is an old town. It was to *Fukuhara*, which constitutes a part of Hyōgo, that in the latter part of the 12th century, *Taira-no-Kiyomori*, then the actual ruler of the country, transferred the seat of government from Kyōto, though only for a short time.

According to tradition, *Kiyomori*, while engaged in building the harbour of Hyōgo, found that no sooner was an embankment made than it was washed

away. One day a fortune-teller advised him to bury human beings alive under the embankment in order to propitiate the rage of the sea-gods. Whereupon the officer in charge, *Awa-Mimbu*, had a barrier constructed at *Ikuta-no-mori* and planned to seize thirty strangers in order to make them victims. But the son of *Kagawa-Mimbu*, *Matsuô* by name, who was in *Kiyomori's* service as page, offered himself as a substitute for the thirty strangers and was accepted. There was also buried with *Matsuô* beneath the embankment a stone-slab with an inscription of *Issai-kyô* (a Buddhist scripture). The gods being thus propitiated, the harbour works were finally completed.

By the time Ōsaka became a great metropolis under *Hideyoshi*, Hyōgo was already an important trade port, so that ships bound for Ōsaka and laden with the products of Shikoku, Kyūshū, and Chūgoku, now began to call at Hyōgo, greatly increasing its prosperity. The port has kept on growing ever since and in 1788 it had a population of 10,580 (5,900 households), there being 782 vessels belonging to inhabitants of the place. But the region now occupied by Kōbe Proper contained only a few solitary fishing villages, when it was first opened to foreign trade (1867). Its new history began with the establishment there, a few years before the Restoration of 1868, of a naval school under the famous *Katsu Kaishū*. When Kōbe was first opened to foreign trade, the land along the coast and W. of *Ikuta-gawa* was set apart as a foreign concession. After the Restoration of 1868, the new government appointed *Itô Shunsuke* (later Prince *Itô Hirobumi*) the first governor of Hyōgo Prefecture, which had Kōbe for its capital. Since then the growth of Kōbe has been phenomenal. In 1874 the railway between Kōbe and Ōsaka was completed, the late Emperor himself being present at the formal opening ceremony held somewhat later. In 1884 work was commenced on the San-yō Railway which was soon to link Kōbe with Shimonoseki. In 1886 Kōbe was organized as a municipality, by incorporating Hyōgo. In 1897 the waterworks were completed. In 1902 extensive harbour works were commenced.

The Population, which was 135,000 (34,000 households) in 1896, when the Municipal Act was first put into force, has since grown rapidly, until in 1910 it numbered 387,915 (99,904 households).

Education. Kōbe has 31 primary schools with 37,264 attendants in 1911, and besides there are 8 kindergartens, 3 apprentice schools. Among schools of higher grade there are the Gov. Higher Commercial School, two Middle Schools and Commercial, Technical and Higher Girls' Schools, one each, all these, except the first, being either prefectural or municipal establishments. The presence of 64 Shintō temples and 90 Buddhist temples may also be mentioned in this connection.

Foreign Population of Kōbe. Some information regarding the foreign population of Kōbe will be found in the two following tables:—

Nationality	Male	Female	Total	Nationality	Male	Female	Total
Great Britain	366	259	625	Switzerland	11	4	15
India	36	2	38	Denmark	15	12	27
Australia	3	5	8	Spain	6	9	15
U. S. A.	76	58	134	Portugal	55	45	100
Germany	151	71	222	Turkey	3	1	4
France	47	43	90	Holland	10	8	18
Italy	11	4	15	Belgium	5	2	7
Austria-Hungary	8	6	14	Greece	1	—	1
Russia	1	2	3	Siam	9	—	9
Sweden	2	—	2	Mexico	3	—	3
Norway	5	4	9	China	1,490	476	1,966
				Total	2,314	1,011	3,325

Nationality	Officials	Missionaries	Teachers	Members of Banks and Firms	Miscellaneous	Total
Great Britain	4	15	20	165	421	625
India	...	...	...	20	18	38
Australia	...	...	...	1	7	8
U. S. A.	2	9	14	22	87	134
Germany	3	...	...	84	133	222
France	8	11	...	21	50	90
Russia	1	...	...	...	2	3
Italy	...	...	1	1	13	15
Austria	...	...	...	5	9	14
China	6	...	10	58	1,892	1,966
Siam	...	..	2	...	7	9
Norway	...	...	...	2	7	9
Sweden	...	...	...	2	...	2
Denmark	...	...	...	4	23	27
Holland	...	...	...	6	12	18
Belgium	1	...	...	2	4	7
Switzerland	...	...	...	9	6	15
Spain	...	...	...	2	13	15
Portugal	1	...	...	24	73	100
Mexico	...	...	...	..	3	3
	26	35	47	428	2,780	3,320

Climate. Kōbe, being protected from the cold north winds by a range of hills and being washed by the warm current of the Inland Sea, enjoys a most salubrious climate. Its average annual temperature is 15° C., being slightly warmer than that of Osaka (14° 8 C.), and practically the same as that of Genoa and of towns in southern France. Excepting the three winter months (December, January, and February), the mercury never falls below freezing-point, while it never rises above 30° C. except during July, August, and September. The place is comparatively dry, as the mountains on the N. E., as well as those of *Shikoku*, Kii and San-yō Districts, arrest most of the moisture carried by the prevailing winds throughout all seasons of the year. The average annual rainfall is 1,365 m.m., the greatest rainfall (200 m.m. *per month*) taking place during the rainy season, and the smallest (40 m.m. *per month*) in February. The average rainy days amount to 140 days in a year, being more numerous in summer than in winter. The snowfall is very slight, never being more than one or two feet. The winds blow largely from the N.W., though in July they often blow from the E. and in September and October from the N. E. The average velocity of the wind is 3.1 m. *per second*, it being stronger in winter than in summer. Hurricane signals are hoisted at the Meteorological Observatory (*Nakayama-dōri*; Pl. H 4), at the Watch Station of the Harbour Office (*Kawa-saki-machi*), and at the Second Hatoba (*Kaigan-dōri*).

Meteorological Table for Kōbe: Average for 12 years from 1897 to 1908.

Items		February	April	August	October	Annual
Atmospheric temperature	Average	4.4	13.2	26.8	17.3	15.0
	Maximum	18.4	24.8	36.1	28.2	36.1
	Minimum	*5.4	*0.6	18.0	5.4	*5.5
Greatest daily change		15.6	16.8	13.6	12.9	16.8
Temperature in the sun	Average	17.0	26.1	42.4	29.8	28.0
		<i>m. m.</i>	<i>m. m.</i>	<i>m. m.</i>	<i>m. m.</i>	<i>m. m.</i>
Rain and Snow-fall	Total quantity	37.9	137.6	115.0	120.6	1364.7
	Greatest daily quantity	<i>m. m.</i>	<i>m. m.</i>	<i>m. m.</i>	<i>m. m.</i>	<i>m. m.</i>
	47.0	66.7	91.8	100.2	148.8	
Rain or Sunshine	Rainy or snowy days	9	13	11	10	140
	Clear days	2	4	2	4	35
	Fairly fine days	20	13	18	16	198
Quantity of Cloud	Cloudy days	6	13	11	11	132
		5.7	6.4	6.3	5.9	6.3
Temperature	Average	65.5	69.2	75.3	72.1	71.5
	Minimum	20	24	36	30	17
Atmospheric pressure	Average	<i>m. m.</i>	<i>m. m.</i>	<i>m. m.</i>	<i>m. m.</i>	<i>m. m.</i>
		764.3	762.3	757.0	763.0	761.4
Wind	Direction	N. 39 W.	N. 5 W.	N. 44 W.	N. 5 E.	N. 23 W.
	Average	<i>m.</i>	<i>m.</i>	<i>m.</i>	<i>m.</i>	<i>m.</i>
	Velocity	3.3	3.1	2.8	2.9	3.1
	Strongest	<i>m.</i>	<i>m.</i>	<i>m.</i>	<i>m.</i>	<i>m.</i>
	Velocity	20.4	18.4	21.7	18.8	28.2
Other Items	Direction	E.	N. E. E. N. E.	N. E.	N. W.	N. E.
	Rainy days	17	16	15	13	188
	Snowy days	8	—	—	—	19
	Frosty days	17	1	—	—	57
	Hail days	3	—	—	—	9
	Foggy days	—	—	—	—	3
	Thunder days	—	—	2	—	8
	Hurricane days	3	4	2	2	35
	Earthquake days	1	1	2	2	13

N.B. In the foregoing table the temperatures given are those of the Centigrade scale; *shows degrees below freezing-point; quantity of cloud is measured by taking the maximum as 10, and the temperature by taking the warmest as 100; velocity of wind is that *per* second.

General Description.

The city of Kōbe is built partly on the seacoast and partly on the hillsides. Proceeding from the seaside towards the N. W., the street soon makes a sharp ascent till it reaches *Yamamoto-dōri*. From here one obtains a view of the town and port of Kōbe and in the distance the island of *Awaji* and the strait separating it from the main island. Kōbe Station occupies a central position in the city. Leaving the station and walking a short distance to the N., we

come to a railway over-road bridge called *Aioi-bashi*, which connects two long busy streets, one on each side. The one running N.E. is *Moto-machi* and the other running S.W. is *Tamon-dôri*. We begin with the former. The quarter immediately adjacent to the station premises and S.W. of *Aioi-bashi* is occupied by the Municipal Office, Chamber of Commerce, Telephone Exchange Office, Post-Office, etc., *Moto-machi-dôri*, above-mentioned, is lined on both sides by shops of all kinds. The street next and parallel to it, *Sakae-machi-dôri*, contains a large number of banks. Another street *Kaigan-dôri*, lying along the coast, is lined on its landward side with steamship companies' offices, foreign trading firms and agencies, forwarding agencies, etc., while from its seaward side project five piers. The westernmost of these, which is close to Kôbe Station, is called *Tetsudô-sambashi*; one at the end of *Benten-dôri* is called *Benten-hatoba*; one at the right of the Custom-House, *Dai-san-hatoba*, (Third Wharf; Pl. I 6), and another at the left is the American hatoba (American Wharf; Pl. J 6). *Dai-san-hatoba* and American hatoba are for passengers, while the others are chiefly for cargo. Passing beyond the Custom-House we come to the 'Former Foreign Concession,' still largely occupied by houses and business offices of foreign residents. At the other end of the concession is a public garden and a cemetery for foreigners. From the cemetery it is but a few *chô* to Sannomiya Station, whence going N. by *Nagasa-dôri*, we come to *Ikuta-jinsha* (Shintô; Pl. J 4). The street in front of this temple is *Shimo-yamate-dôri*, which is already quite high up the hillside. On this street are situated the Hyôgo Prefectural Office (Pl. I 5), and the Prefectural Assembly Hall, and on *Yamanoto-dôri*, another street higher up, is found the Branch Temple of *Hongwan-ji*, while going yet further N. we come to Suwayama Park (Pl. I 3). Beyond the *Shin-Ikuta-gawa*, a river on the eastern outskirts of the town, are the Higher Commercial School, the Museum, and an Industrial Bazaar. In the upper course of the *Shin-Ikuta-gawa*, at the foot of *Nunobiki-yama* (Pl. K 2), are the Nunobiki Falls and Nunobiki Mineral Spring; and on *Nunobiki-yama*, the reservoir for the water system of Kôbe. The road between Nunobiki and Kôbe affords an excellent drive. Now retracing our steps to *Aioi-bashi*, and entering *Tamon-dôri* we soon come to *Minatogawa-jinsha* (Pl. II 6), to the N. of which is situated *Kôgen-ji* (Pl. II 5), popularly known as *Kusunoki-dera*. Not far from these temples towards the W. there once flowed the River *Minato-gawa*, emptying itself by a channel through a sandy promontory known as *Kawasaki*. The river's course has now been diverted westward, by cutting a new channel (part of which is a tunnel) and made to flow into the *Kurimo-gawa*. The old bed of the *Minato-gawa* now forms part of the city; its delta, *Kawasaki*, being occupied by the famous *Kawasaki Dockyard*. Hyôgo, being an old town as already explained, is not so progressive as Kôbe Proper which is entirely new. Its main street (*Honchô-dôri*) is the busiest. *Shimakami-chô*, a street near the coast, lies on the land reclaimed in the time of *Kiyomori* and at

Raikō-ji Temple may yet be seen the tomb of *Matsuō*, Kiyomori's page, who offered himself for burial under the new embankment as a sacrifice to propitiate the sea-gods (see P. 108). The tomb of Kiyomori is a thirteen-storied stone pagoda, 26 ft. high, near *Shinkō-ji*, not far from Raikō-ji. Hyōgo Station (Pl. F 8) is at *Nishiyana-gi-wara-chō*. Near it stands the Imperial Western Railway Controlling Bureau (Pl. F 8). A sandy beach, projecting into the sea on the S.W. side of Hyōgo, is the well-known *Wada-no-misaki*. At its extremity are a lighthouse (fixed red light) and an old battery,—the neighbourhood forming a favourite picnic resort—and not far from these, at *Yoshida-shinden* is the famous Kanegafuchi Spinning Co.'s Cotton Mill (Pl. F 10). In the space between the former and the latter is the site for the Mitsubishi Co.'s new dockyard.

Harbour and Harbour Works.

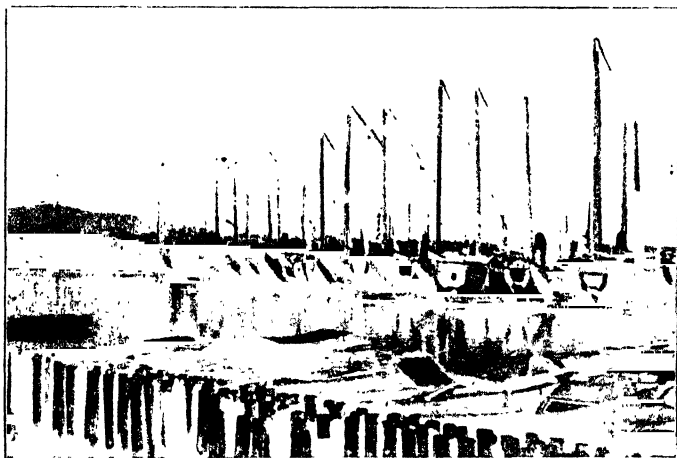
The Kōbe Harbour consists of three sections, the space between *Waki-no-hama* and the Kawasaki promontory being divided into the 1st and 2nd sections, and that between Kawasaki promontory and *Wada-no-misaki* forming the 3rd section. The 1st and 2nd sections are for the mooring of merchant ships and junks of all kinds, while the 3rd section is for vessels of the Japanese navy. The harbour encloses altogether an area of 2,741 acres. The general depth of the water is between 3 and 4 fathoms, while over about one-fifth of the harbour area it is 5 fathoms. At low tide the deepest parts measure 6 fathoms. As the bottom is for the most part covered with mud (except a narrow fringe near the coast where it is covered with sand), the harbour gives good anchorage. The tide is highest at 34 min. past 7 o'clock on the 1st and 15th days of the lunar month. At the spring tide the waters rise 6¼ ft., while at the neap tide the rise is but 3½ ft.

Harbour Works. Reclamation of Foreshore.—The foreshore between *Ono-ga-hama* and the Former Foreign Concession, covering an area of 65 acres, is to be reclaimed, and will be protected against the tide by embankments. Against these embankments will be built a large pier 4,443 yds. long. It is estimated that this pier will accommodate at the same time about 19 ships of various sizes (totalling about 134,000 tons). A smaller pier (495 yds. long) for sampans will also be constructed. On the reclaimed grounds will be built sheds for goods and cargoes, with tracks for their conveyance. Fixed and movable cranes will be provided for loading or unloading heavier articles; also about 50 lathes, worked by electricity.

Entry and Clearance of Ships. The merchant vessels of all kinds, engaged in both home and foreign trade, which entered and cleared the harbour of Kōbe during 1909 amounted to 15,327, of which those engaged in foreign trade numbered 2,418. The particulars are given in the following table :—

Nationality	Entered		Cleared	
	Number of Ships	Registered Tonnage	Number of Ships	Registered Tonnage
Japan	{ Steamers 1,547 Sailing Ships 2	2,368,739 654	1,581 4	2,397,023 396
Great Britain	{ Steamers 549 Sailing Ships 1	1,732,981 2,491	549 1	1,737,042 2,491
Germany	141	522,277	140	516,441
France	{ Steamers 64 Sailing Ships 1	164,929 1,096	62 0	159,194 0
U.S. of America	{ Steamers 54 Sailing Ships 1	394,369 839	54 1	394,369 839
Austria-Hungary	12	47,144	12	47,144
Norway	18	39,757	21	40,860
Holland	14	41,555	14	41,555
Denmark	5	12,239	5	12,239
Sweden	8	18,846	8	18,846
China	1	1,428	1	1,428
<i>Total</i>	2,418	5,350,244	2,453	5,369,867

Russia—In 1908, 10 Russian Ships (21,221 tons) entered and cleared, but none in 1909.

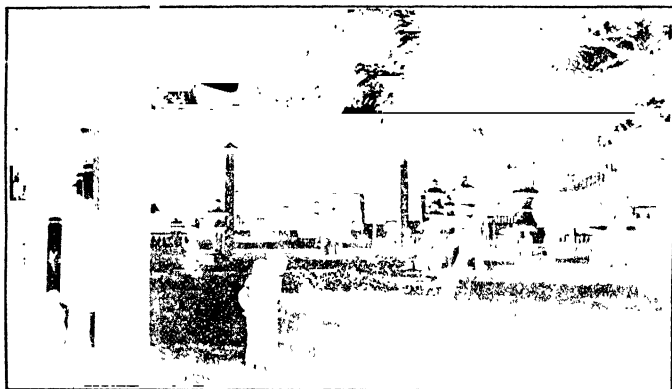


JAPANESE JUNKS IN KŌBE HARBOUR.

Passengers Arriving at Kōbe. During 1909 passengers by sea landing at Kōbe numbered 213,405 from ships coasting in home waters and 19,407 from ocean-going steamers. The total was 232,812, of which 6,183 were foreigners. Among these latter Chinese numbered 2,476, Britons 1,493, Americans 1,090, Germans 320, Russians 308, and French 146.

Communications.

Kōbe enjoys many facilities for communication and transportation both by land and sea. (1) *Railways*. Kōbe is the W. terminus of the Tōkaidō Main Line and the beginning of the San-yō Main Line, it being about 12 hours' journey to *Shimonoseki* and 13 hours to *Tōkyō* (42 min. to *Ōsaka*, and 1 hr. and 37 min. to *Kyōto*).



MINATOGAWA-JINSHA, KŌBE.

Distances and Fares from *Kōbe* to the principal cities in Japan are as follows:—

Stations	Fares		
	Distances <i>m.</i>	1st class <i>yen</i>	2nd class <i>yen</i>
Kyōto	47.1	1.95	1.17
Nagoya	141.8	4.75	2.85
Hiranuma	358.1	9.23	5.54
Shimbashi	375.2	9.53	5.72
Nikkō	468.1	11.15	6.69
Tsuruga	122.3	4.25	2.55
Yamada (<i>via</i> Tennōji)	131.8	4.50	2.70
Miyazu* (<i>via</i> Kanzaki)	110.7	4.25	2.75
Taisha (<i>via</i> Himeji)	244.7	7.10	4.26
Okayama	89.1	3.35	2.01
Miyajima	203.3	6.28	3.77
Shimonoseki	329.3	8.70	5.22
Nagasaki	494.8	11.78	7.10
Kagoshima	567.9	13.05	7.86

* Visitors to *Ama-no-Hashidate* are advised to embark in a ferry-steamer from *Maizuru* to *Miyazu*, 16.2 n. m.; no. 1st class.

At the Kōbe Station through-tickets for principal cities in Europe, Manchuria, and Chōsen are issued.

From <i>Kōbe</i>	Distances	Fares		Per each 10 kg. in excess of free luggage allowance
		Express Trains		
		1st class	2nd class	
<i>Via Fusan</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>
Fusan	480	20.20	16.25	0.70
Keijō	750	33.70	25.70	0.90
Heijō	915	41.95	32.45	1.10
Shin-Gishū	1,062	51.30	37.60	1.50
Fengtien	1,233	62.15	42.30	1.66
Harbin	1,574	90.80	65.20	2.36
Manchuria	2,157	145.70	99.80	3.36
Moscow	6,510	284.40	207.50	8.38
St. Petersburg				
(<i>Via Viatka</i>)	6,677	288.75	210.50	8.48
London				
(<i>Via Ostend</i>)	8,399	416.07	291.24	10.94
Berlin	7,741	364.00	255.01	8.93
Paris	8,409	410.67	287.62	10.40
<i>Via Dairen</i>				
Dairen	824	46.20	42.25	0.78
Harbin	1,412	90.80	73.25	1.64
Manchuria	1,995	145.70	107.65	2.64
Irkutsk	2,944	193.60	145.45	4.34
Moscow	6,348	284.65	207.75	7.66
St. Petersburg				
(<i>Via Viatka</i>)	6,515	288.95	210.50	7.76
London				
(<i>Via Ostend</i>)	8,237	416.07	291.24	10.94
Berlin	7,579	363.00	255.01	8.93
Paris	8,247	410.67	287.62	10.40
<i>Via Vladivostok</i>				
Vladivostok	695	42.25	40.15	0.48
Harbin	1,189	87.85	68.65	1.54
Manchuria	1,772	143.65	102.60	2.34
Irkutsk	2,713	191.50	133.45	4.04
Moscow	6,117	282.55	195.75	7.30
St. Petersburg				
(<i>Via Viatka</i>)	6,284	286.85	198.50	7.46
London				
(<i>Via Ostend</i>)	8,005	413.99	279.30	10.64
Berlin	7,347	360.91	243.08	8.62
Paris	8,015	408.63	275.68	10.09

(2) **Electric Tramways.** *Electric Cars* run between *Kasugano* (E. outskirts of *Kōbe*) and the W. end of *Iiyōgo* (distance 3.7 m., time required 26 min.) These cars are run every 3 or 4 min. between 5 a.m. and 12 p.m. At *Kasugano* the city line makes connection with the *Ōsaka-Kōbe* (or *Han-Shin*) *Electric Railway* and at the *Iiyōgo* terminus with one leading to *Suma*. The city line is divided into four sections, the passenger fare *per* section being 2 *sen*, with the addition of a transit tax of 1 *sen*. The *Iiyōgo Electric Railway* starts right in front of *Iiyōgo Station* (Pl. F 8) and runs to *Shiwaya*. The distance is 5.8 m., covered in 27 min. The cars are run every 8 min., except on Sundays and holidays when they run every 5 min. The line is divided into 2 sections, the passenger fare *per* section being 3 *sen*, with the additional transit tax of 1 *sen*.

(3) **Jinrikishas, Carriages, Automobiles.** *Jinrikisha* ¥1.50 *per* day, 25 *sen per* hr., 35 *sen per* two hrs. *Carriages* for hire at Cobb & Co.'s (at *Fukiai-Kunika-dōri Rokuchōme*): *Single Victoria* seating 3 persons ¥1.50 *per* hr., ¥4 *per* 4 hrs., ¥6 *per* day of 8 hrs.; *Double Victoria* seating 4 persons ¥2 *per* hr., ¥6 *per* ½ day, ¥8 *per* day; *Landau* seating 4 persons ¥3 *per* hr., ¥8 *per* ½ day, ¥12 *per* day. *Automobiles* for hire at *Matsu-shōkwai* (at *Kita-Nagasa-dōri Ichōme*; Tel. 2,793): Car (with driver) seating 2 persons ¥5 *per* hr., ¥20 *per* day, 70 *sen per* mile; Car seating 4 or 5 persons ¥7 *per* hr., ¥35 *per* day, ¥1.30 *per* mile.

(4) **Sea Routes.** *Kōbe* enjoys many facilities for steamship communication, as may be seen from the list of regular S.S. lines, given below:—

1) *European Lines* (via Suez Canal).†

Austrian Lloyd's Line (Triest-Yokohama)—four-weekly.

Messageries Maritimes Co.'s S.S. Line (Marseilles-Yokohama)—fortnightly.

Nippon Yusen Kwaisha's S. S. Line (Yokohama Antwerp)—fortnightly.

Norddeutscher Lloyd Co.'s S. S. Line (Bremen-Yokohama)—fortnightly.

Peninsular Oriental Steam Navigation Co.'s S.S. Line* (London-Yokohama)—fortnightly.

* The service between Yokohama and Shanghai by local steamers

2) *American Lines*.†

American Trading Co.'s Bank Line (Tacoma-Manila)—monthly.

Canadian Pacific Railway Co.'s Royal Mail S.S. Line (Vancouver-Hongkong)—fortnightly or 3 weekly.

Nippon Yusen Kwaisha's S. S. Line (Seattle-Hongkong)—fortnightly.

Ōsaka Shōsen Kwaisha's S.S. Line (Tacoma-Hongkong)—fortnightly. ●

Pacific Mail Co.'s S.S. Line (San Francisco-Hongkong *via* Honolulu)—twice monthly.

Tōyō Kisen Kwaisha's S.S. Line (San Francisco-Hongkong *via* Honolulu)—twice monthly.

3) *Australian Lines.*†

Nippon Yusen Kwaisha's S.S. Line (Yokohama-Melbourne)—four-weekly.

Norddeutscher Lloyd Co.'s S.S. Line (Yokohama-Sydney)—four-weekly.

China Navigation Co.'s Line (Kōbe-New Zealand)—monthly.

East Australian S.S. Co.'s Line (Kōbe-Melbourne)—four-weekly.

† (*Vide* Vol. I. Introductory Remarks, Chapt. III and Route xxvi Yokohama).

4) *Indian Lines.*

Kōbe-Bombay Line (N.Y.K.'s Steamers)—calling at Moji, Shanghai, (Homeward only) Hongkong, Singapore, Colombo, *etc.*—fortnightly.

Yokkaichi-Bombay Line (O.S.K.'s Steamers)—calling at Moji, Hongkong, Singapore, Penang, Colombo, *etc.*—monthly.

Yokohama-Calcutta Line (N.Y.K.'s Steamers)—calling at Moji, Hongkong, Singapore, Penang, and Rangoon—fortnightly.

5) *Far Eastern Coasting Services.*

Yokohama-Shanghai Line (N.Y.K.'s Steamers)—calling at Moji and Nagasaki—twice weekly (fares: 1st class ¥ 65, 2nd class ¥ 39).

Kōbe-Keelung-Kwarenko Line (N.Y.K.'s Steamers)—Kōbe to Keelung *via* Moji, thence to Kwarenko (Huelenkang) *via* Suau—4 times monthly (fares: Kōbe to Keelung 1st class ¥ 36, 2nd class ¥ 24).

Kōbe-Keelung Line (O.S.K.'s Steamers)—calling at Moji—4 times monthly (fares same as above).

Ōsaka-Keelung (*via* Okinawa) Line (O.S.K.'s Steamers)—calling at Aburatsu, Kagoshima, Ōshima, Okinawa, Miyako, and Yagayama—twice monthly (fares same as above).

Yokohama-Takow Line (O.S.K.'s Steamers)—calling at Ujina, Moji, Nagasaki, Keelung, Bōko-tō, and Anping—twice monthly (fares: Kōbe to Takow or Anping 1st class ¥ 41, 2nd class ¥ 27).

Yokohama-Anping Line (O.S.K.'s Steamers)—calling at Nagoya,* Katsuura,* Ōsaka,* Moji, and Keelung—4 times monthly.

Asterisks indicate the ports called at occasionally on outward voyages.

Ōsaka-Dairen Line (O.S.K.'s Steamers)—calling at Ujina (occasionally) and Moji—twice weekly (fares : Ōsaka or Kōbe to Dairen, 1st class ¥ 42, 2nd class ¥ 24).

Kōbe-North China Line (N.Y.K.'s Steamers)—Kōbe to Newchwang, calling at Moji, Nagasaki (alternately), and Taku—4 or 5 times monthly (fares : Kōbe to Taku—Tientsin, or Newchwang, 1st class ¥ 66, 2nd class ¥ 36).

Yokohama-North China Line (N.Y.K.'s Steamers)—Yokohama to Newchwang, calling at Nagoya,* Yokkaichi,* Moji (Shimonoseki), Jinsen (Chemulpo), Dairen, and Taku—thrice monthly (fares same as above).

N.B.—(1) Asterisks indicate the ports called at occasionally on outward voyages only. (2) During the winter Chinwangtao is called at, but Taku and Newchwang omitted.

Ōsaka-Tientsin Line (O.S.K.'s Steamers)—calling at Moji, thence direct to Tientsin—4 times monthly (fares same as above).

Ōsaka-Jinsen Line (O.S.K.'s Steamers)—calling at Moji (Shimonoseki), Fusan, Masan (on outward voyages only), Moppo, and Kunsan—thrice weekly (fares : Kōbe to Jinsen 1st class ¥ 27, 2nd class ¥ 18).

Ōsaka-Antung Line (O.S.K.'s Steamers)—calling at Moji, Jinsen, and Chinnampo—twice monthly (fares : Ōsaka or Kōbe to Antung 1st class ¥ 33, 2nd class ¥ 22).

Ōsaka-Seisin Line (O.S.K.'s Steamers)—calling at Ujina, Moji, Fusan, Genzan, Seikoshin, Shimpō, and Jōshin—thrice monthly (fares : 1st class, Ōsaka or Kōbe to Genzan, ¥ 30, to Jōshin ¥ 36, to Seishin ¥ 39).

Kōbe-Vladivostok Line (N.Y.K.'s Steamers)—calling at Moji, Nagasaki (occasionally), Fusan, Genzan, and Seishin—thrice weekly (fares : Kōbe to Vladivostok 1st class ¥ 42, 2nd class ¥ 28).

6) *Home Waters Services.*

Ōsaka Shōsen Kwaisha's S.S. Lines.*

Ōsaka-Tokushima Line and Ōsaka-Yura (Awaji-shima) Line—both thrice daily service.

Ōsaka-Kannoura (E. coast of Shikoku) Line, Ōsaka-Katsuura (S. coast of Kii) Line (fast service), Ōsaka-Kōchi Line, Ōsaka-Nagoya Line, Ōsaka-Shimonoseki Line, Ōsaka-Sukumo (*via* Shikoku S. W. Ports) Line, Ōsaka-Takamatsu Line, Ōsaka-Tanabe Line, Ōsaka-Uchiumi Line—all daily service.

Ōsaka-Kagoshima Line, Ōsaka-Moji (*via* N. ports of Shikoku)
Ōsaka-Yasugi (or San-in District) Line—all every other day
service.

Ōsaka-Okinawa Line—7 times monthly.

Ōsaka-Beyppu-Moji Line (Special Ferry '*Kurenai maru*' Service)
—once in 5 days.

* for particulars, *vide* PP. 151-152 under 'Ōsaka and Environs'
and P. 136 under 'Inland Sea.'

Sumitomo Co.'s S.S. Service.

Ōsaka-Niihama Line—calling at Takamatsu, Tadotsu, Kwanon-
ji, Kawanoe, and Mishima—once in 3 days.

Shipping Agencies.

H. Ahrens & Co., Nachf.

10, *Kaigan-dōri*,
Tel. Nos. 367 & 1489.
P.O. Box No. 30.
Tel. Add. "Ahrens" and
"Nordlloyd," Kōbe.

Agents for:—

Norddeutscher Lloyd.
Navigazione Generale Italiana.

Amagasaki Shipping Department.

Kōbe Office.
Kaigan-dōri Shichōme.
Tel. No. 135.

American Trading Co.

90, *Kita-machi*.
Tel. Nos. 348 L.D. and 1245 L.D.
P.O. Box No. 17.
Tel. Add. "Amtraco."

Agents for:—

American and Oriental Transport
Line Steamers.
Indian African Line Steamers.

Browne & Co.

26, *Naniwa-machi*.
Tel. No. 698.
Tel. Add. "Browne & Co."

Agents for:—

British-India Steam Navigation
Co., Ltd.
Apcar Line of Steamers.
Russian Volunteer Fleet.

Butterfield & Swire.

103, *Yedo-machi*.
Tel. No. 848.
P.O. Box No. 72
Tel. Add. "Swire," Kōbe.

Agents for:—

China Navigation Co., Ltd.
Ocean Steamship Co., Ltd.
China Mutual Steam Navigation
Co., Ltd.

Canadian Pacific Railway Co.

(Royal Mail S. S. Line).
14, *Mai-machi*.
Tel. No. 1756.
P.O. Box No. 37.
Tel. Add. "Citamprag."

Chargeurs Reunis.

(French Steamship Company)
16, *Mai-machi*.

Chūetsu Kisen Co., Ltd. (Kōbe Branch)

Komonoya-chō, Hyōgo.
Tel. No. 672.

Cornes & Co.

7, *Kaigan-dōri*.
Tel. No. 492.
P.O. Box No. 170.
Tel. Add. "Cornes," Kōbe.

Agents for:—

Eastern and Australian S. S. Co.
"Ben" Line.
South African Line of Steamers.

Dodwell & Co., Ltd.

5, *Kaigan-dōri*.
Tel. No. 753.
P.O. Box No. 157.

Agents for:—

Northern Pacific Railway Co.
Bank Line Ltd.
Mogul Steamship Co., Ltd.
Watts, Watts & Co.'s Line of
Steamers.
Warrack's Line of Steamers.
Asiatic Steam Navigation Co., Ltd.
Barber's Line of New York
Steamers.
Burrell's "Strath" Line of
Steamers.
Lancashire Shipping Co., Ltd.
Naval Line of Steamers.
Andrew Weir & Co.'s Line of
Steamers.

- C. Anderson's Steamers.
British & Foreign Steamship Co.,
Ltd.
Bedovin Steam Navigation Co.,
Ltd.
Clyde Shipping Co., Ltd.
Gow, Harrison & Co.'s Steamers.
Hindustan Steam Shipping Co.,
Ltd.
Weddel, Turner & Co.'s Line of
Steamers.
- K. Hachiuma (Shipping Dept.).**
Kōbe Office.
Sakae-machi Shichōme.
Tel. No. 1747 L.D.
- K. Hasegawa.**
14, *Mai-machi.*
Tel. No. 2879.
- G. Illies & Co.**
12, *Kaigan-dōri.*
Tel. Nos. 382, 426, and 696, L.D.
P.O. Box No. 177.
Tel. Add. "Illies."
Agents for:—
Hamburg American Line,
Hamburg.
Dampfschiffs Rhederei "Union"
A G.
- Inui Co. (Partnership)**
Minato-chō Itchōme, Hyōgo.
Tel. No. 1377 L.D.
- Jardine, Matheson & Co., Ltd.**
83, *Kyō-machi.*
Tel. Nos. 1045 and 2540.
P.O. Box No. 16.
Tel. Add. "Jardine," Kōbe.
Agents for:—
Indo-China Steam Navigation Co.,
Ltd.
Glen Line of Steamers.
"Indra" Line Ltd.
- Katsuda Shōkwaī.**
Kaigan-dōri Nichōme.
Tel. Nos. 2547 L.D. and 1302
L.D.
- Kawasaki Shipping Department.**
34, *Nishi-machi.*
Tel. No. 2557 L.D.
- Matsumoto Co., Ltd. (Partnership)**
Shipping Department.
Minami-sakasagawa-chō, Hyōgo.
Tel. No. 792 L.D.
- K. Matsukata.**
Yamamoto-dōri Shichōme.
Tel. No. 699 L.D.
- Mikami Co., Ltd. (Partnership).**
Kaigan-dōri Sanchōme.
Tel. Nos. 134 and 1524 L.D.

- Mitsui Bussan Kwaisha.**
Kaigan-dōri Sanchōme.
Tel. Nos. 794 and 732 L.D.
- Nippon Beikoku Co., Ltd.**
(Shipping Dep't.)
Kujiya-chō, Hyōgo.
Tel. No. 163 L.D.
- Nippon Yūsen Kwaisha.**
10, *Kaigan-dōri Itchōme.*
Tel. Nos. 58 and 130.
P.O. Box 86.
Tel. Add. "Yusen."
Agents for:—
Great Northern S. S. Co.
- Nisshin Bōeki Shōkwaī.**
Sakae-machi Sanchōme.
Tel. No. 242 L.D.
- Ōguri Kwaisōten, Ltd. (Partnership).**
Kawasaki-chō, Hyōgo.
Tel. No. 321 and 500 L.D.
- Okazaki Steamship Co., Ltd.**
31, *Akashi-machi.*
Tel. Nos. 321 and 2441 L.D.
- Ōsaka Shōsen Kwaisha.**
Kaigan-dōri Sanchōme.
Tel. Nos. 131, 063, 1222 and 2006
L.D.
Tel. Add. "Shōsen," Kōbe.
- Pacific Mail S. S. Co.**
Portland & Asiatic S. S. Co.
53, *Kyō-machi.*
Tel. No. 1720.
P.O. Box 98.
Tel. Add. for P. M. "Solano."
for P. & A. "Portasia."
- Peninsular & Oriental Steam Navigation Co.**
109, *Itō-machi.*
Tel. No. 1031.
P.O. Box 109.
Tel. Add. "Peninsular."
- Sale & Frazar, Ltd.**
46, *Harima-machi.*
Tel. No. 349.
P.O. Box No. 133.
Tel. Add. "Sale."
Agents for:—
American & Manchurian Steam-
ship Line.
- Samuel Samuel & Co., Ltd.**
54, *Harima-machi.*
Tel. Nos. 386 and 2740.
P.O. Box No. 45.
Tel. Add. "Orgomanes."
Agents for:—
"Shure" Line of Steamers.
Austrian Lloyd Steam Navigation
Co.

Danish East Asiatic Co.
 Swedish East Asiatic Co.
 Russian East Asiatic Co.
 Robert Dollar Line of Steamers.
 Compañía Trans-Atlántica de
 Barcelona.
 Ōsaka Shōsen Kwaisha.
 Russian Volunteer Fleet.
 South Manchuria Railway &
 Steamship Co.

Thomas & Co.

32, *Akashi-machi*.
 Tel. No. 1208.
 P.O. Box No. 6r.
 Tel. Add. "Thomasius," Kōbe.

Agents for:—

H. Diederichson's Steamers.
 Jebsen Line.

Satō Co., Ltd. (Partnership)

Sakae-machi Nichōme.
 Tel. No. 202 L.D.

Tanimichi Co., Ltd. (Partnership)
 (Kōbe Branch).

Kaigan-dōri Nichōme.

Tel. Nos. 591 and 808 L.D.

Tatsuuma Shōkwai.

Nishide-machi, Hyōgo.

Tel. No. 599, L.D.

Tōyō Kisen Kwaisha.

(South American Line.)

8r, *Kyō-machi*.

Tel. Nos. 788 and 1869 L.D.

Tel. Add. "Toyo Asano."

K. Uenishi.

Kaigan-dōri Nichōme.

Tel. No. 578 L.D.

Yamaguchi Co. (Partnership)

Sakae-machi Sanchōme

Tel. No. 910 L.D.

The Christian Churches.

The Christian Churches of Kōbe are as follows:—

<i>Denomi- nation</i>	<i>Number of Churches</i>	<i>Well-known Churches</i>	<i>Location</i>	<i>Date of Founda- tion</i>
Roman Catholic ...	3	{ Sei-bo-nanatsu-no-ai- no-kyōkwai ... Seikazoku-kyōkwai ...	<i>Naka-machi</i> ... <i>Shimoyamate Shichichōme</i> ...	1871 1902
Protestant ... (Non-denominational)	3	Union Church ...	<i>Akashi-machi</i> ...	1872
Nippon Kumiai ...	4	{ Kōbe Kirisuto Kyōkwai ... Tamon Kirisuto Kyōkwai ...	<i>Shimoyamate Rokuchōme</i> ... <i>Aioi-chō Nichōme</i> ...	1874 1877
Japan Methodist ...	3	{ Nippon Methodist Kōbe Kyōkwai ...	<i>Shimoyamate Gochōme</i> ...	1886
Baptist ...	3	Kōbe Shinsei Kyōkwai ...	<i>Shimoyamate Sanchōme</i> ...	1891
Japan Episcopal ...	3	Sei-mekaro Kyōkwai ...	<i>Nakayamate Rokuchōme</i> ...	1894
Nippon Kirisuto (Presbyterian) ...	6	{ Kōbe Nippon Kirisuto Kyōkwai ... Minatogawa Kirisuto Kyōkwai ...	<i>Yamamoto-dōri Gochōme</i> ... <i>Fizawa-chō Shichōme</i> ...	1897 1906
Shimpa Fukuin (Evangelical) ...	2	Kōbe Preaching Place	<i>Kusunoki-chō Shichōme</i> ...	1898
Seventh day Adventists ...	1	{ Seventh Day Adventists Kōbe Church ...	<i>Yamamoto-dōri Itchōme</i> ...	1904
Salvation Army ...	1	Salvation Army Kōbe Company ...	<i>Tamon-dōri Shichōme</i> ...	1902

Public Offices, Schools, Hospitals, etc.

Public Offices. Hyōgo Prefectural Office* (*Shimoyamate-dōri Shichōme*; Tel. No. 8; Pl. I 5).

Kōbe City Office (*Tachibana-dōri Itchōme*; Tel. Nos. 398, 395, 810; Pl. II 6).

Railway Board's Kōbe Administration Office (front of Hyōgo Station; Tel. No. 2011; Pl. F 8).

Hyōgo Prefecture Harbour Office (*Hanakuma-chō*; Tel. Nos. 708, 709; Pl. I 5).

Kōbe Post and Telegraph Administration Office (*Sakae-machi Rokuchōme*).

Kōbe Custom-House (*Mai-machi*; Pl. 8, K 6).

Kōbe Customs Inspection Office (*Kaigan-dōri Nichōme*).

Kōbe Regimental District Headquarters (*Nakayamate-dōri Shichōme*; Pl. 20, II 4).

Figured Mattings Inspection Office.

Kōbe Meteorological Station (Pl. II 4).

Wadamisaki Quarantine Station (Pl. G 11).

Kōbe Office of the Taiwan Government's Monopoly Department.



DISTANT VIEW OF AWAJI ISLAND FROM ICHI-NO-TANI.

* **Hyōgo Prefecture** comprises the three provinces of *Harima*, *Tajima*, and *Awaji*, with portions of Settsu and Tamba Provinces, covering an area of about 556 sq. miles, and having a population of 2,004,865. Its boundaries come in contact with Kyōto and Ōsaka Prefectures on one side and on the opposite side with the prefectures of *Okayama* and *Tottori*, while a part of it faces the Sea of Japan and another part the Inland Sea. Hyōgo is the third largest rice-producing prefecture, the annual output amounting to 2,300,000 *koku*. The chief industrial products of Kōbe and its vicinity are matches, the annual output valued at ¥5,770,000—*sōmen* (Japanese macaroni) valued at ¥1,500,000 a year, papers (foreign) valued at ¥2,160,000, besides artificial manures, cutlery, soy, etc.

Schools. Kōbe Higher Commercial School (*Kumochi*; Pl. N 2).

Kōbe Jogakuin (Girls' School) (*Yamamoto-dōri Shichōme*; Pl. 18, I 4).

Hospitals. Kōbe Hospital (*Kusunoki-chō Rokuchōme*; Pl. 37, G 5).

Sano Hospital (*Kita-Nagasa-dôri Shichôme*).

Newspapers. Kôbe Shimbun (*Sakae-machi Rokuchôme*).

Kôbe Yûshin Nippô (*Sakae-machi Itchôme*).

Japan Chronicle (English paper) (*Sakae-machi Itchôme*).

Kôbe Herald (English paper) (*Naniwa-machi*).

Theatres, Yose, etc. Theatres:—Daikoku-za (Pl. 34, H 5), Aioi-za, Kabuki-za. Yose:—Minato-tei, Dai-ni-Minato-tei, Tachibana-za.

Kôbe has several archery grounds, billiard rooms, fishing ponds, etc.

Products, Industries and Commerce.

According to the returns for 1912, the factories of various kinds in the city numbered 185, in which were engaged 10,158 male and 9,710 female operatives; the total annual output from these factories is valued at ¥49,498,371. Of these the more important ones are Matches (*output*, ¥6,100,000, from 68 factories), Camphor (*output*, ¥2,560,000), Shipbuilding (Kawasaki and Mitsubishi Dockyards).

Commerce. Kôbe is one of the two largest trade ports of Japan. According to the returns for 1912 the foreign trade amounted to ¥450,177,643, of which the exports amounted to ¥149,792,721 and the imports to ¥300,384,922. The export, import, and total trade of Kôbe constituted 29 *per cent.*, 48 *per cent.*, and 40 *per cent.* respectively of the export, import, and total trade of the whole country. The more important articles of export are as follows: cotton-yarn (¥32,513,000), copper (¥14,236,000), matches (¥9,198,000), rice (¥3,839,000), straw hemp, and chip braids (¥11,577,000), figured mattings (¥3,731,000), camphor (¥2,824,000), shirtings and sheetings (¥3,694,000), knitted goods (¥6,010,000), tea (¥1,917,000). Among imports the more important items are as follows: raw cotton (¥138,303,392), bean-cakes (¥2,125,720), sulphate of ammonia (¥6,322,945), rice (¥11,007,643), kerosene-oil (¥1,894,404), cotton Italians and cotton satins (¥2,146,044), wool (¥4,994,164), hemp and jute (¥2,616,241), pig-iron (¥4,573,603), iron plates and sheets (¥9,332,518), iron bars, rods, T, angle, etc. (¥7,024,919), soja beans (¥2,125,720), aniline dyes (¥2,621,929).

Banks: (See P. 104)

Mitsubishi Bank's Branch Office (*Aioi-chô*; Pl. 29, H 6).

Mitsui Ginkô's Branch Office (*Sakae-machi*; Pl. 16, I 5).

Sumitomo Ginko Branch Office (*Sakae-machi Itchôme*).

Iyôgo Agricultural and Industrial Bank (*Shimoyamate-dôri*).

The Sixty-fifth Bank (*Iyôgo-Toba-machi*).

Nippon Shogyô Ginkô (*Kajiya-machi*).

Kôbe Kawasaki Ginkô (*Nishi-machi*).

Companies and Firms. There are 257 industrial companies in Kôbe, with the aggregate capital of ¥58,507,295. Besides these there are 61 branches of companies which have head offices elsewhere. The following table gives names, location, etc., of companies with capital above ¥1,000,000.

<i>Company</i>	<i>Location</i>	<i>Capital</i>
Kōbe Electric Light Co. (Pl. 27, I 6)	<i>Sakae-machi Kokuchōme</i>	¥2,400,000
Kawasaki Dockyard (Pl. I 8)	<i>Higashi-Kawasaki-machi Nichōme</i>	1,000,000
Japan Woollen Fabric Manufactory	<i>Nishide-machi</i>	1,500,000
Kōbe Gas Co. (Pl. 6, K 6)	<i>Ashiwara-dōri</i>	1,500,000
Dai-Nippon Salt Manufactory Co.	<i>Higashi-Shiraike-mura</i>	2,000,000
Kōbe Sugar Refining Co.	<i>Tsutsui-chō</i>	2,000,000
Kōbe Fukiai Harbour Works Co.	<i>Arata-chō</i>	1,000,000
Dai-Nippon Match Manufactory Co.	<i>Minato-machi Itchōme</i>	1,000,000
Dai-Nippon Match Stick Manufactory Co.	<i>Minato-machi Itchōme</i>	3,000,000
Kōbe Electric Tramway Co.	<i>Azumabashi-dōri</i>	6,000,000
Hyōgo Electric Railway Co.	<i>Paikai-dōri Kuchōme</i>	2,000,000
Imperial Fishery Co.	<i>Shimo-Yamate Kokuchōme</i>	2,000,000
Kōbe Trust Co.	<i>Sakae-machi Kokuchōme</i>	1,000,000
Kōbe Marine Transportation Insurance Co.	<i>Sakae-machi Sanchōme</i>	5,000,000
Hyōgo Warehouse Co.	<i>Wadasaki-chō</i>	1,000,000
Mitsubishi Dockyard (Pl. G 11)	<i>Wadasaki-chō</i>	2,750,000
Oriental Advertising Agency	<i>Naka-machi</i>	1,000,000

Kōbe Branches of important companies are as follows:

<i>Company</i>	<i>Location</i>
Ōsaka Sugar Refining Co.	<i>Sakae-machi Shichōme.</i>
Mitsui Bussan Kwaisha	<i>Kaigan-dōri Sanchōme.</i>
Kanegafuchi Cotton Mill Co. (Pl. F 10)	<i>Higashi-Shiraike-machi.</i>
Nippon Yusen Kwaisha (Pl. 10, J 6)	<i>Kaigan-dōri Gochōme.</i>
Ōsaka Shōsen Kwaisha	<i>Kaigan-dōri Gochōme.</i>
Mitsubishi Co.	<i>Aioi-chō Itchōme.</i>
Ōkura Co.	<i>Kaigan-dōri Kokuchōme.</i>

Foreign Trading Firms. There are 111 foreign firms and agencies, of which joint stock companies number 36, limited partnerships 12, and other partnerships 63.

Chambers of Commerce.

Kōbe Chamber of Commerce (*Higashi-Kawasaki-chō*).
 Fukken Chamber of Commerce (*Kita-Nagasa dōri*).
 Chūkwa-kwaikwan (*Naka-Yamate-dōri*).

Inquiry Associations.

Kōbe Kōshinjo.
 Shōgyō-Kōshinjo's Agency.
 Teikoku-Koshinjo's Agency.

Exchange and Markets.

Kōbe Rice Exchange (*Mizuki-dōri Sanchōme*).
 Kōbe Cattle Market (*Higashi-Shiraike-mura*).
 Kōbe Fish, Poultry, and Vegetable Market (*Furn-Minato-dōri*).
 Komagahayashi Fish Market (*Shirahama*).

Places of Interest.

Nunobiki Kōen (Pl. K 2), famed for its mineral spring and waterfalls, is 1.4 m. from Sannomiya Station. It is a favourite resort of the people of Kōbe. The twin falls, 82 ft. and 43 ft. in height respectively, and popularly known as 'Male' and 'Female' Falls, are close to the foot of the hill Nunobiki-yama, at the top of which is a reservoir for the city's water system.

Ikuta-jinsha (Pl. I 4), 0.4 m. from Sannomiya Station, is a very ancient temple dedicated to the deity *Wakahime-Mikoto*, the shrine having been first erected by order of the Empress Jingō-Kōgō on her triumphal return from the Korean expedition (3rd cent. A.D.). A well-known incident in the wars between the rival clans of *Minamoto* and *Taira* (12th cent.), is connected with this temple. One day a warrior on the *Minamoto* side, *Kajiwara Kagesue*, went into battle, having his quiver adorned with a blossoming branch of *Ume* (plum) taken from a tree growing in the precincts of *Ikuta-jinsha* (Pl. I 4); and on the same spot one may still see a *Ume* tree, known as 'Memento' *Ume*, which is supposed to be the selfsame tree of *Kajiwara* fame. *Suwayama Kōen* (Pl. I 3), 0.8 m. from Sannomiya Station, is a public park laid out on a hill, whence may be enjoyed a wide view embracing Kōbe and Iiyōgo, Ōsaka Bay, the mountains of *Kii* and *Awaji-shima*, as well as *Suma* and *Akashi*. Among the larger buildings of the city may be noted the *Tor Hotel* (Pl. I 3), *Kōbe Jogaku-in* (Girls' School), and the *Butokuden* (Gymnasium; Pl. I 4), which are close to the hill; somewhat lower down the Prefectural Office, Higher Girls' School, and the Kōbe Revenue Office, and yet further down on the coast, the Oriental Hotel; while slightly to the right of the hill will be noted the City Office and the Local Court of Justice, and to the left, the Higher Commercial School (Pl. N 2), and the *Kwansai-Gakuin*, a mission school, (Pl. N 2). In the park somewhat high up the hill is a monument to a Frenchman, M. Johnson, who at this spot made observations on the transit of Venus in 1873. The spot is called *Kinsaidai* or Venus Height. At the foot of the hill is a mineral bath, *Suwayama-Onsen* (Hot Spring, Pl. I 4). *Futatabi-san* (1,542 ft. above sea-level) can be climbed by taking a path starting from the W. foot of Suwayama (2 m. to the summit). At the summit is *Dairiū-ji*, a Buddhist temple founded in 768 A.D., dedicated to *Nyoirin-kwan-on* (the image being the work of the famous priest *Gyōki*). Within the Main Hall there is an image of *Kōbō-Daishi*, who is said to have prayed at the temple both before and after his visit to China; hence the name *Futatabi-san*, which means 'Twice visited mountain.' Close to *Futatabi-san* are the Kōbe Meteorological Observatory (Pl. II 4), the Headquarters of the Kobe Regimental District, and the Yamate Club. *Minatogawa-jinsha* (Pl. II 6), near the Kōbe Station, is dedicated to the loyal hero *Kusunoki Masashige*. This Shintō temple is surrounded by a square brick wall, and within there are laid down two stone-paved pathways crossing each other. The temple was built by Imperial Order in 1872 after the Restoration. The famous stone monument* erected by *Mitsukuni*, the Daimyo of *Mito* (1692), bearing an inscription which reads "Ah! The Loyal Servant Kusunoki's Tomb," may

* The Stone is 3.6 ft. high, 1.6 ft. thick. The eight characters of the front inscription above translated were engraved from the autograph writing by Mitsukuni himself, while a short sketch of the virtues and exploits of *Kusunoki* is the work of *Shu Shunsui* (Chu Sunshui), a domiciled Chinese scholar in the service of Mitsukuni.

be found in a quiet nook among pine-trees on the right as we pass under the *torii*. *Kôgen-ji*, or *Kusunoki-dera* (Pl. H 5), 0.3 m. N. of *Minatogawa-jinsha*, contains two wooden statues of *Masashige*, one dressed in coat of mail and the other in court dress, both said to have been presented by the Emperor Godaigo-Tennô. Among the 'treasures' of the temple are the military fan used by the hero, and his autograph letter. The temple is very closely associated with *Masashige*, for here on the spot where the temple now stands, he and his 73 clansmen committed *harakiri*, when after a desperate stand made against the invading forces of *Ashikaga Takauji*, they found themselves entirely overpowered (25th day 5th month, the 3rd year of *Kemmu*, i.e. 1336 A.D.).

Kusunoki Masashige was a chieftain living in the W. of *Kongô-san*, in *Kawachi* Province. When the Emperor Godaigo, failing in his first attempt to overthrow the Shogunate power of *Hôjô*, fled to *Yoshino* in *Yamato* Province (1331 A.D.), he sent his trusted official *Fujiwara Fujifusa* to *Kusunoki Masashige*, in order to enlist his services for the Imperial cause. *Masashige* at once responded to the call and built a fortress on the hill *Akasaka*, where by most skilful tactics he kept the large investing army of *Hôjô* at bay for a considerable time. None the less the Emperor was overpowered and exiled to the island of *Ôki*. But loyal uprisings took place in different parts of the country. *Nitta Yoshisada* rose in *Kôzuke* and overthrew the *Hôjô* Family of *Kamakura*, and *Masashige* himself recovered *Akasaka*. On the return of the Emperor from exile, *Masashige* met him at *Hyôgo* and was thanked for his meritorious services. But very soon *Ashikaga Takauji*, a powerful general, who had also been instrumental in restoring the Emperor to power, rebelled against him (1335 A.D.), and though forced by *Yoshisada* and *Masashige* to flee and take refuge in *Kyûshû*, came back the next year with an overwhelming force. A wise counsel of *Masashige* was rejected, and, knowing he would be finally overpowered, he commanded his son *Masatsura* at *Sakurai-eki* to go home, in order to prolong the fight for the Imperial cause. At *Minatogawa* where he met the forces of *Takauji*, he and his faithful band made sixteen desperate charges, in which he lost the major part of his followers. With the scanty remnant he retired to a farmhouse (where *Kôgen-ji* now stands) and found, on taking off his coat of mail, that he had received eleven wounds. Sitting face to face with his brother *Masasue*, he asked, "What shall we do after death?" Whereupon *Masasue* replied, "My prayer is that I may be reborn seven times into human life, in order to destroy the country's rebels." "That," he replied, "is exactly my desire," and both expired together by piercing each other with their swords. *Masashige* was forty-three years old at the time of his death: his clansmen and retainers, numbering 57 in all, expired at the same place as their lord. After *Masashige's* death his descendants to the third generation served the Imperial cause. *Kusunoki Masashige* has ever been looked upon as the highest model of loyal service.

Nôfuku-ji (Pl. 43, G 8). The temple belongs to the *Tendai* Sect, and the Buddha-image, 28 ft. high, standing on a stone base of 10 ft. within the temple precincts, is a work of recent date (1890). *Nagata-jinsha* (Pl. D 7), a *Shintô* temple, dedicated to *Kotoshiro-nushi*, is situated in *Nagata-mura*, 1.2 m. from *Hyôgo* Station. Being as old as *Ikuta-jinsha*, it also received the homage of the Empress *Jingô-Kôgô*. The god *Kotoshiro-nushi*, being believed to be the dispenser of good luck, is resorted to by crowds of worshippers, especially on New Year's Day and on the first day of each month. The stone lantern presented by the Emperor *Murakami-Tennô* in 963 A.D. stands to the W. of the *Haiden* (Oratory) and is considered to be a fine example of archaic design. The temple

'treasures' include the metal mirror presented by the Emperor Junna-Tennō (823-832 A.D.) and the sacred-car presented by *Mina-moto-no-Yoritomo*.

Maya-san is a hill (2,290 ft. above sea-level) about 3 m. from Sannomiya Station; it may be ascended from the side of the 'male' fall at *Nunobiki*, whence it is 1.2 m. to the entrance gate (*san-mon*) of the temple. Those visiting the temple from the direction of Ōsaka usually alight at Sumiyoshi Station, whence to the temple there is an ascent of 6 m. After entering the main gate one climbs a series of very steep stone steps, numbering altogether 198, till the temple, *Tōri-tenjō-ji*, is reached. During the summer months the temple authorities devote one of its apartments (*Kyaku-den*) to the accommodation of numerous visitors, both Japanese and foreign. Ascending yet 400 ft. higher one reaches the summit of *Maya-san*, whence one may obtain a magnificent view of the surrounding regions, including the mountain ranges of *Tamba* (to the N.), the towns of *Amagasaki* and *Nishinomiya* (to the E.), the Bay of Ōsaka and the mountains of *Izumi* and *Kii* (to the S.) and the city of Kōbe, *Wada-Misaki*, and the island of *Awaji* (to the W.).

Rokkō-zan, also called *Muko-yama* (1,059 ft.) is a hill N. of Sumiyoshi Station, whence the distance to the summit is 5 m., (a light mountain-palanquin, *Yama-kago*, is available, time required 2 hrs.). At the summit is the so-called 'foreign village,' consisting of more than 50 summer villas, extending for nearly 4 m. In summer time some 500 people are generally gathered here. At the N. end of the village lie the golf-links, covering an area of 25 acres and said to be the largest of their kind in the Far East; the course is one of 18 holes and the situation is most picturesque. For the accommodation of those not owning villas, there are the golf-club chambers in the vicinity of the links. The post-office is in the centre of the village. The splendid view which may be enjoyed from here surpasses even that from *Maya-san*. The temperature never rises above 70° Fahr. on the hottest days.

Arima Hot Springs.

Arima Hot Springs, (Inns: *Hyōe*, *Ikenobō*, *Nikaibō*, *Goshobō*, *Nakanobō*; Hotels for the accommodation of foreigners: *Sugimoto*, *Masuda* and *Arima*). There is a highway from Kōbe, via *Tennō-goe*, 14 m. on which *jinrikishas* are available (fare, ¥1.50), or the visitor may go by train to *Sumiyoshi*, whence *yama-kago* or Sedan chairs are available (fare, ¥1.40) across *Rokkō-zan* (7.3 m.). Those from Ōsaka will naturally take the Fukuchiyama Line as far as *Namaze*, whence *jinrikisha* for 6.8 m. to the spa town (fare, 70 *sen*), or railway as far as *Sanda*, whence 6.8 m. to Arima by *jinrikisha*, the fare being 50 *sen*. The spa town is situated in a valley surrounded by *Rokkō-zan* and other hills, being open only to the N.

General Description. The place itself, being 1,155 ft. above sea-level, is cool in summer, the mercury never rising above 85°

Fahr. while in winter the temperature is comparatively warm (35° Fahr. on the coldest days). The town contains about 400 houses, with a population of 2,000. The local specialities are basket-ware, Arima-earthenware, *etc.* The spa town has been famous throughout Japan from time immemorial. Special bath-houses have recently been built (*fee*, 20 *sen* per bath). The waters are alkaline, containing also a large quantity of iron, are salty in taste and turbid in colour, making reddish-brown deposits. The place also possesses a mineral spring, containing carbonic acid gas, the water of which is bottled and exported. Among temples, *Onsen-ji*, *Onsen-jinsha*, and *Zempuku-ji* may be visited in the course of a walk.

Tsuzumi-ga-taki is a small waterfall (30 ft. high) in a pretty neighbourhood, which is especially beautiful in autumn. *Kado-yama* is a hill to the N., also called *Arima-Fuji* on account of its likeness to Mt. Fuji.



ARIMA HOT SPRING.

Suma, Maiko, Akashi, and Neighbourhood.

These places, so easy of access by rail from Kōbe, are justly celebrated for their charming scenery. On the land side the places are shut in by a range of green hills, while seawards they face across a narrow strait the island of *Awaji*; to the left opens out Ōsaka Bay with the hills of *Kii* on the distant horizon, and to the right the famous Inland Sea with the island of *Shōdo-shima* in view. These resorts all have fine sandy beaches mostly covered by groves of large pine-trees. The places are moreover rich in historical associations connected with the battles between the rival clans of *Minamoto* and *Taira*. There are many villas belonging to the residents of Kōbe, both foreign and Japanese; also restaurants and inns resorted to by the people for a day's relaxation.

Suma (4.6 m. from Kōbe, in 19 min.; fare, 20 *sen* 1st class, 12 *sen* 2nd class). **Inns:** *Suma-kyōdan*, *Kaigetsu-kyōan*, *Matsu-no-ya*,

Fuku-no-ya. Specialties: Suma-yaki (porcelain), Sakura-zuke, Sonare-miso, ginkoku-carving.

Suma-dera, also called *Fukushô-ji*, half-way up the hill and 0.5 m. from the station. A part of the temple grounds has recently been turned into a public park, where a large number of cherry-trees have been planted. A tombstone commemorates the spot where the head of young General Taira-no-Atsumori, who fell in the battle between the Minamoto and Taira Clans, was buried. In the park still stands an old pine-tree, on whose low-lying trunk *Yoshitsune* once sat down. A bell is preserved which belonged to *Benkei*. At *Atsumori-dô*, near the Main Hall of the temple, may be seen a statue of *Atsumori*. Among the 'temple treasures' may be seen *Aoba-no-fue*, the favourite flute owned by Atsumori, his portrait, the coat of mail he wore, his autograph poem, etc. *Matsukaze-Murasame-dô. Ariwara-no-Yukihira*, a courtier, who lived here in retirement, being in



GROVE OF ANCIENT PINE, MAIKO PARK.

disfavour with the Court in Kyôto (8th cent. A.D.), one day met two maidens, sisters, on their way to draw salt water, when suddenly there came a strong breeze, bearing a heavy shower; Yukihira thereupon gave them new names, calling one *Matsukaze* 'Pine-wood-breeze' and the other *Murasame* 'Shower.' In the shrine is worshipped the *Kwan-on*, in whom the sisters were devout believers, and a tomb behind the shrine is supposed to contain their remains. The lane leading from the shrine to *Suma-dera* is called *Ayame-kôji*, and is supposed to be the site of Yukihira's residence. A small hill N. of the shrine is called *Tsuki-mi-yama* 'Moon-seeing-hill,' where Yukihira often enjoyed gazing at the moon.

Suma-no-ura is a beach stretching out to the right and left of Suma Station. By a stream called *Ichino-tani-gawa*, emptying itself into the sea to the W. of the station, one may enjoy what is considered the best view in this region. It was on this spot that the celebrated single combat took place between the tried warrior *Kumagae* and a young courtier *Atsumori*, in which the latter was slain (1183 A.D.). To the W. of *San-no-tani-gawa* is a five-storied stone pagoda (11 ft. high) marking the spot where *Atsumori*'s remains were buried. Near the tomb is a house where buck-wheat rolls (*soba*) are sold, called *Atsumori-soba*. The palace of sojourn for the unfortunate infant Emperor Antoku-Tennō is supposed to have stood on an elevation N. of *Ichino-tani-gawa*.

Shiwoya (6.4 from *Kôbe*, in 26 min.; fare, 28 *sen* 1st class, 17 *sen* 2nd class) is a well-known sea-bathing place. **Hotels:** Beach House Hotel, Seaside villa of the Oriental Hotel; **Inns** (Jap.): *Bôkai-rô*, *Seifû-ken*.

Tarumi (8.2 m. from *Kôbe*, in 33 min.; fare, 35 *sen* 1st class, 21 *sen* 2nd class). *Wata-jinsha*, or *Tarumi-jinsha* is an ancient temple surrounded by a grove of tall pine-trees and dedicated to the Sea-God, to whom, according to a tradition, the Empress Jingō-Kōgō prayed for calm weather when, in her return voyage from the Korean expeditions, she was overtaken by a storm.

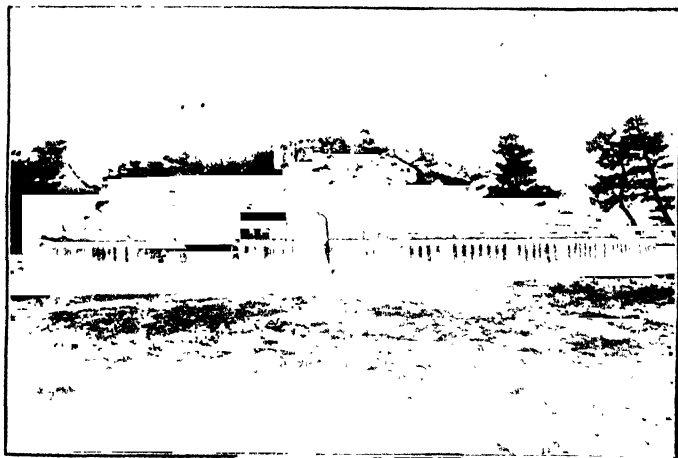
Maiko (9.4 m. from *Kôbe*, in 39 min.; fare, 40 *sen* 1st class, 24 *sen* 2nd class). **Inns** (Jap.): *Kame-ya*, *Manki-rô*, *Sakai-ya*, *Sugikiku-rô*.

Specialties: *Maiko-yaki* (Porcelain), *Shôro-tô* (Cake), etc.

Maiko Station is situated near the famous Maiko-beach, by a grove of ancient pine-trees, which display all sorts of fantastic shapes. The white sails of junks passing to and fro through the narrow Awaji Strait make the view still more charming.

Akashi (12 m. from *Kôbe*, in 46 min.; fare, 50 *sen* 1st class, 30 *sen* 2nd class). **Inns** (Jap.): *Yamaguchi*, *Ébisu-ya*, *Shôtô-kwan*, *Kinmei-kwan*, *Chôshun-rô*, etc. The town of Akashi contains a castle which belonged to the Daimyo *Matsudaira*. Facing on the S. the Strait of Awaji, the town is most picturesquely situated. It has a population of 25,951. The *tai* or sea-bream, caught in the neighbouring seas are regarded as of exceptionally good flavour. **Akashi-no-ura** is a pretty beach, recently converted into a public park. **Akashi Castle**, N. of the Station, still retains its many-storied, white-painted donjon, which rises from the midst of tall pine-trees. The castle is now owned by the Imperial Household Department. **Itto-maru-jinsha**, 0.3 m. N.E. of the Station and situated on a spur of the castle-hill, is a Shintô temple, dedicated to the famous ancient poet who served in the Court during the two reigns of Empress Jitô and Emperor Mommu (686-707). The hill on which the temple stands is overgrown with pine-trees and commands an exceptionally fine view of *Awaji-shima* to the S. *Iwaya-ura* is a town at the N. extremity of *Awaji-shima* opposite Akashi, with which it is connected by ferry-steamers.

Sights of Interest in Harima, popularly called *Harima-meguri*, or an itinerary through Harima, are found on the S. side of the railway line, marked by four stations, *Tsuchi-yama*, *Kako-garua*, *Hôden*, and *Sone*, which are to the W. of Akashi. *Tamakura-no-matsu* is a large pine-tree in the grounds of *Sumiyoshi-jinsha*, 3.1 m. S.W. of Tsuchiyama Station. The trunk is some 12 ft. in circumference and the branches spread out 288 ft. E. to W. and 78 ft. S. to N. One of the branches lies low on the ground and resembles a man sleeping with his own arm for a pillow; hence the name arm-pillow-pine (*Tamakura-no-matsu*). *Kakurin-ji*, 0.7 m. S. of Kakogawa Station, is an ancient temple founded by the famous Crown Prince Shôtoku-Taishi (572-621 A.D.). There is an old bell which is supposed to have been brought here by Shôtoku-Taishi from the *Ryûgû* (dragon palace) at the bottom of the ocean. *Takasago-no-matsu* is a famous pine, with branches spreading out some 60 ft. from the trunk, found in *Takasago-jinsha*, 2.4 m. S. of *Kagoshima*. *Onoe-no-matsu* is another well-known pine-tree, found within the precincts of *Onoe-jinsha*, 0.9 m. E. of *Takasago*. There is near it an ancient bell, said to have been brought by the Empress Jingô-Kôgô from Korea. *Ishi-no-hôden*, 1.6 m. S.W. of Hôden Station, is a curious cave-temple, 23 ft. square and 26 ft. high, which is surrounded by a pool of water. It is popularly believed that once upon a time the two gods of *Onamuchi* and *Sukunahikona* undertook to construct the cave-temple in one night, but could not complete it before the day dawned; hence the present incomplete state of the cave. A few *chô* S. of the cave-temple is a rocky precipice on which are inscribed three large characters, meaning 'waves-seeing-place'; it being regarded as a favourable spot for enjoying the beauties of the Inland Sea. *Sone-no-matsu* is a pine-tree found in *Sone-Tenman-gû* (a temple), 1.6 m. from Sone Station. The original pine, of which the present is a substitute, was planted about a hundred years ago by *Sugawara Michizane* (subsequently deified as *Tenman-gû*). This substitute, however, is believed to be not without connection with the original which died, as it was a young shoot growing close to the old tree, sprung apparently from a seed dropped from the latter. The present tree is 30 ft. high and 20 ft. in circumference, its branches spreading out for some 120 ft.



AMOI-NO-MATSU, AGED PINE-TREE, AT TAKASAGO.

Awaji Island.

Awaji is a long triangular island, its coast line measuring 95.1 m. It is a fertile district, without a high mountain or a large river.

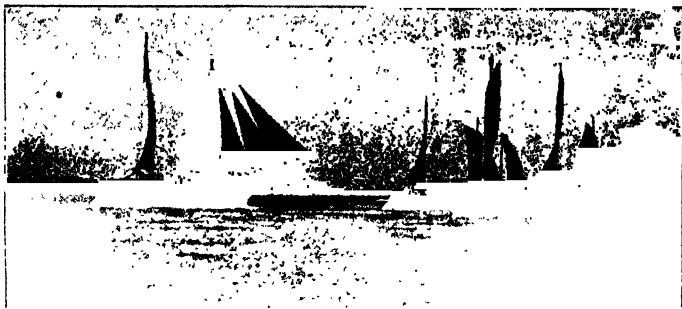
This island, brought very early under the influence of civilization, is to-day one of the most thickly populated in Japan, there being 194,000 inhabitants, or 5,200 for each sq. *ri*. The port of *Iwaya*, situated at the N. end of the island, faces the town of *Akashi* directly across the narrow strait. The S.E. corner of the island is close to Kii Province, from which it is separated by the Ki-Tan Channel. At *Yura*, a port facing Ōsaka Bay, is the Headquarters of the Yura Fortress, in all which neighbourhood photographing is prohibited. The S.W. corner of the island is separated from Awa Province by the famous Naruto Strait (see P. 100), and from the *Naruto-zaki* promontory may be seen a grand sight as the waves rush madly through the narrow channel. On the E. coast are the ports of *Iwaya*, *Shizuki*, *Sumoto*, and *Yura*, and on the W. coast *Gunge*, *Minato*, and *Fukura*. The communication facilities of the island with the Main Island are, besides the ferry between *Akashi* and *Iwaya*, as follows:—

(1) *Ōsaka-Yura S. S. Line*: *Ports of call*, Hyōgo, *Iwaya*,* *Kariya*, *Namariho*, *Shizuki*,* *Sumoto*; three trips daily, the time required between *Hyōgo* and *Yura* being 5 hrs. The places marked with an asterisk are visited irregularly.

(2) *Ōsaka-Kan-no-ura Line*: *Ports of call*, *Kata* (Kii Province), *Yura*, *Nushima*, *Fukura* (all in *Awaji*); one daily trip—*Ōsaka* to *Fukura* in about 9 hrs.

(3) *Ōsaka-Takamatsu Line*: *Ports of call*, Hyōgo, *Gunge*, *Tsushi*, *Minato*; *Hyōgo* to *Minato* in 4½ hrs.

The best way to visit *Awaji* is to take steamer at Hyōgo, and after touching at *Iwaya* and *Shizuki*, stop over-night at *Sumoto*. The next day make an overland journey of 14.4 m. to *Naruto*, to see the famous whirlpool. From *Naruto*, either turn back direct to *Sumoto*, or spend a few days in journeying along the W. coasts to *Iwaya*. The above itinerary, covering a journey throughout the island, would require four or five days.



"HOMEWARD BOUND."

Route XII. The Inland Sea.

The long expanse of water enclosed between the Main Island and the islands of *Shikoku* and *Kyūshū* is called by the Japanese the *Seto Naikai* or *Seto Uchi-umi* (the Sea within the Channels), and the Inland Sea, the Lake Sea, or the Japanese Mediterranean Sea by foreigners. This landlocked basin, called the 'Gem of the World' by Dr. Nitobe, begins according to some geographers with the Bay of *Ōsaka*, in which is situated the Port of *Kōbe*, but in general acceptance, it stretches from the island of *Awaji* on the E. and ends at the Straits of *Shimonoseki* and *Hayasui* on the W., the Sea measuring 240 m. from E. to W. and 3 to 30 m. from N. to S., and approximately covering 600 sq. *ri*. It has four channels of communication with the outer sea, *viz.* the Straits of *Akashi* and *Naruto*, on the N. and S. extremities respectively of the island of *Awaji*, and the two Straits of *Shimonoseki* and *Hayasui* mentioned above.

The basin is popularly divided into seven sections called *Nada*, which means the 'open sea with high waves,' and these, named in order from E. to W., are the *Harima-nada*, *Mizushima-nada*, *Bingo-nada*, *Hiuchi-nada*, *Aki-nada*, *Iyo-nada*, *Suwō-nada*.

Geographical Formation. It is explained by the geologist that the Sea must have been formed in the Miocene or the latter part of the Tertiary Period, and that the compression to which the Japan Sea Coast was subjected and the contrary action of tension, which in consequence was brought to bear on the Pacific Coast, resulted in that remote geological period in the fracture of that part of Japan now called the Main Island and *Shikoku*; the sea then rushed into this depressed groove and formed the Inland Sea. *Shikoku*, therefore, was continuous with the Main Island and *Kyūshū* before this fracture took place.

Volcanic Chains. This line of fracture is fringed by a chain of volcanoes, of which *Aso* in *Kyūshū*, the only active cone of the series that remains to this day, is supposed to have been the main centre of eruption. It is interesting to note that the mountains in *Shikoku*, and those on the side of the Main Island opposite, present quite distinct aspects. The former are rugged, steep, and high, while the latter are roundish and generally low. *Ishizuchi*, in *Shikoku*, rises 6,480 ft. above the sea, and many peaks in the *Ishizuchi* range attain an elevation of over 4,000 ft.; but on the opposite side of the Sea only a few peaks rise above 3,000 ft.

The dormant or extinct volcanoes bordering the Inland Sea are of two distinct types, one is conical like *Fuji* and the other a flat-topped hill like *Yashima* in *Sanuki*. Several of the little islands dotting the Sea are perfect cones, such as *Ōzuchi* and *Kozuchi*, off *Takamatsu* in *Sanuki*, while on the islands and along the shores of the Sea exist many peaks called *Kō-Fuji* or 'Small Fuji,' relics of eruptive activity in a remote geological period. It must be remem-

bered that the presence of these symmetrically shaped extinct cones contributes very much to the beauty of this celebrated Inland Sea.

Another important factor of scenic beauty in the Inland Sea is the predominance of granite as country rock on both sides of the basin and in the islands standing in it. The whitish surface of the granite ground affords a fine contrast to the deep green of the pines growing on it, and to the azure hue of the sea lying near. The favourite expression used by Japanese writers in describing a fine beach, the 'whitish sands and green pines,' is therefore eminently applicable to the shore scenes along the Inland Sea. In some cases, upon the granite rock are superimposed layers of andesite or augite-andesite ejected on the occasion of volcanic eruptions, as may be instanced by the geological formation of *Yashima* in *Sanuki* and of *Shōdo-shima*. Granite is more subject to the disintegrating action of atmospheric agencies, and the rugged outlines presented by *Goken-zan* in *Sanuki*, and by other places on both sides of the inland basin, are attributable to this weathering influence of the atmosphere. It should be noted that, as we proceed towards *Tōkyō*, granite is generally displaced by andesite, and the descriptive phrase mentioned above can hardly be applied to the shore scenes in the E. half of the Main Island.

Depth and Tide. The Inland Sea is comparatively shallow. The deepest part is in the Hayasui Straits, the S.W. exit, and measures about 541 ft., and next to it come the Akashi Straits, with 409 ft. The *Mizushima-nada*, *Bingo-nada*, and *Iiuchi-nada* are the shallowest sections, measuring not more than 50 to 90 ft. in many places. The bottom of the open spaces is generally muddy, but in those parts where islands are numerous it is sandy.

Tidal movements are very marked in the Inland Sea. In the Ōsaka Bay and the Bungo Channel flood tide does not rise more than 6 ft., but on the coast of the *Iyo*, *Sarwō*, and *Aki-nada*, it rises 10 to 11 ft., in the *Bingo-nada* 13 ft., while at *Tomo*, the headland of the last named *nada*, the maximum of 13¾ ft. is reached. *Shiraishi-jima*, about 3 m. E. of *Tomo*, is the centre where the tidal streams that flow in the Kii Channel on the E. encounter those coming from the direction of the Bungo Channel on the W. In the sea E. of this island, therefore, the rising tide courses W. and the ebbing tide runs E., and these movements are reversed in the sea W. of the island.

Tidal Streams are, in consequence, proportionately strong. Especially are the streams rapid in the Naruto, Hayasui, and Shimonoseki Straits. In the first a velocity of over 10 knots is developed in the spring and autumn flood tides, but in the two others it is somewhat less (7 to 8 knots). The presence of an uneven bottom in the Naruto Straits and the conflict of two opposing streams, one flowing in from the outer sea and the other flowing out from the Inland Sea, results in the formation of celebrated eddies, each with a diameter of 14 to 18 ft. A similar phenomenon is witnessed in the Hayasui Straits. It makes a great difference to the speed of a steamer whether she is travelling with this stream or against it.

Thus in the cruise from *Kôbe* to *Moji*, 245 m., a steamer navigating at 10 knots an hour can make the distance, if she courses with the stream, in 20 hrs. 30 min., but takes 25 hrs. 30 min., if she has to fight against the opposing current.

Harbours. The N. coast, *i.e.* the coast of the Main Island, is more indented and hence possesses better harbours than the S. or Shikoku side. Between *Kôbe* and *Shimonoseki*, at the respective ends of the N. coast, there are *Uno* at the extremity of the Kojima Peninsula, (between which and *Takamatsu* on the opposite coast regular ferry service is maintained by the Imperial Railways), then *Tamashima* in *Bitchû* (connected with *Tadotsu* by ferries), *Tomo*, *Onomichi*, *Itozaki* (special open port), *Tadano-Umi*, *Kure* (site of an Admiralty Station), *Ujina*, *Yanaisu*, *Murotsu*, *Tokuyama*, *Mitajiri*, and *Niigawa*. On the Shikoku side there are *Takamatsu* (with its harbour works completed in 1901, and dredged to 13 ft. at low tide), *Tadotsu*, *Takahama*, and *Mitsu-ga-hama*, but they are not the best local ports.

History. This being the most densely populated region in Japan, the inhabitants living along the Inland Sea have been reputed from ancient times as the most seafaring people in the empire. They have also been the most expansive in their activities and the foremost in seeking their fortunes abroad. The inhabitants of *Shiaku-jima* and other islands in the *Mizushima-nada* in olden days played important parts in Japan's maritime transportation and naval operations. It was by them that the Japanese trading vessels which visited China during the Ming Dynasty were navigated, and it was by them too that the transports, which conveyed Japanese troops in the two Korean expeditions attempted by *Hideyoshi*, were piloted. When, during the latter part of the Tokugawa Shogunate, a navy on the Western model was organized by the Government, the majority of the sailors were recruited from among these islanders. It is also known that the crew of the *Kan-yô-Maru*, the first Japanese warship that crossed the Pacific to America in 1871, was largely composed of men from the same islands. The maritime supremacy of the Inland Sea was formerly a vital factor in the fortune of war between contending factions. Various sea-warriors, such as the families of *Aku-ura*, *Kuru-shima*, *Nojima*, and *Imo-shima* controlled the principal islands in the Inland Sea, and they almost held the balance of power during the civil war of the Southern and Northern Courts that continued for about fifty years from 1336 A.D. Those rough warriors, like the Norwegian Vikings, very often fitted out predatory vessels that plundered the coast of Southern China.

Coming to recent years, the activity of the Inland Sea islanders, apart from their seafaring life and fishery enterprises along the Korean coast, is manifested in emigration to Hawaii and other places. The Prefecture of *Yamaguchi* is a favourite recruiting district for emigration agencies, and these emigrants are chiefly supplied by the sturdy inhabitants of *Ô-shima*, also called *Yaku-shima*, in Suwô Province.

Cruise through the Inland Sea.

The cruise may be made either on board ocean steamers bound for Europe or China, or on coasting steamers bound for *Shimonoseki*, *Kyūshū*, or other places. For those who have sufficient leisure at their disposal, the latter steamers may be preferable, as they afford greater advantages of enjoying the beauty of the Inland Sea.

Let us suppose that we embark at *Kōbe* on a coasting steamer of the Ōsaka Shōsen Kwaisha and start on a pleasure excursion on this world-famous marine park.

Passenger Fares.

The upper line indicates 1st class. The lower line indicates 2nd class.

<i>Ōsaka</i>	¥ 0.35	3.20	3.20	3.55	4.00	5.00	5.25	7.00	5.40	6.80
	¥ 0.25	2.30	2.30	2.55	2.60	3.00	3.15	4.20	3.90	4.85
<i>Kōbe</i>	3.00	3.00	3.35	3.77	4.75	5.00	6.75	5.40	6.80	
	2.15	2.15	2.40	2.45	2.85	3.00	4.05	3.90	4.85	
<i>Sakate</i>	0.90	1.15	2.50	4.10	4.40	6.65				
	0.65	0.85	1.50	2.50	2.65	4.00				
<i>Takamatsu</i>	0.60	2.25	4.10	4.40	6.65	3.80	5.05			
	0.40	1.35	2.50	2.65	4.00	2.70	3.65			
<i>Tadotsu</i>	1.75	3.50	4.00	6.40	3.45	4.85				
	1.05	2.10	2.40	3.85	2.50	3.45				
<i>Onomichi</i>	1.65	2.00	4.75		4.95					
	1.00	1.20	2.85		3.55					
<i>Ujina</i>	0.55	3.65	1.20	3.80						
	0.33	2.20	0.90	2.70						
<i>Miyajima</i>	3.50		3.55							
	2.10		2.55							
<i>Shimonoseki and Moji</i>			2.40							
			1.75							
<i>Takahama</i>			3.10							
			2.25							

Beppu

In the first 4 hrs. the steamer runs in a comparatively wide expanse of the *Harima-nada*, with nothing particular to delight the eye, but soon we notice ahead *Shōdo-shima* (see P. 98), the largest island in the Inland Sea, and a group of islands at some distance on the right,—lying near the coast of *Aboshi* and *Muro* in *Harima*.

Passing Shōdo-shima to the right, we discern the coast of Shikoku, about 3 m. to the left; Mt. Goken-zan with a serrated crown and the flat-topped *Yashima* are the conspicuous objects that greet us from the mainland of Shikoku. Close to the right stand *Inamizu-shima*, *Kabuto-jima*, *Ō-shima*, *Megi-jima*, and *Ogi-jima*. Abreast of *Megi-jima* is situated the town of *Takamatsu*, with its white-walled castle standing out conspicuously above the shore. In about 6 hrs. from the start we reach *Nabe-shima* with a lighthouse on its S.E. corner, first passing between the two small islands of *Otsuchi-shima*, to the right, and *Kotsuchi-shima* to the left, each being a volcanic cone.



ABUO KWAN-ON TEMPLE, BINGO.

The volcanic cone of *Shira-mine* and the castle of *Marugame* are the conspicuous landmarks on the left. After passing *Ushi-jima* (so called because its shape resembles a recumbent cow), with the much larger island of *Shiaku-jima*, of great historic interest, behind it, the steamer runs, in about 7 hrs., close to *Takami-jima*, with the small flat-topped *Shishi-jima* and the E. projection of *Awa-shima* a little away on the right. A few minutes later we pass between the N. projection of *Awa-shima*, and the queer-shaped islet called *Nimen-jima* or *Nezumi-jima* ('Rat Island'), overshadowed by the far larger island of *Sanagi-shima*. To the right on the mainland projects the peninsula of *Itakono-misaki*, opposite which stands *Mutsu-shima*.

The steamer now enters the *Bingo-nada*, and for about an hour before we enter the narrow *Kuru-shima* passage, the steamer traverses the comparatively open spaces, first of *Bingo-nada* and next *Huuchi-nada*, with here and there small islands, from one of which, *Shisaka-jima* (or *Mino-shima*), the tall chimney of the Sumitomo Smelting Works rises. Mt. Ishizuchi, the highest in Shikoku, stands out about 5 m. off to the left.

The Kuru-shima passage demands of the pilot the greatest vigilance in steering, not only because of its narrow width (less than 100 yds. at the narrowest part), but because of tidal streams, 6 or 7 m., and also the presence of dangerous shoals. The passage is bounded on the right by the large island of *Ō-shima* and on the left by the mainland of Shikoku, with the town of Imabari within hailing distance. To aid navigation in this difficult passage, three light-houses have been erected, one near Imabari and the other two on small islands close to the right. Rounding the Ōsumi Promontory and passing *Ōshimo-jima* (a lighthouse on the S.W. corner), *Okamura-jima*, *Ōsaki-Shimo-jima*, etc. on the right, we emerge once more on an open sea, the S. half of the *Aki-nada*, and keep parallel to the Shikoku coast, at a distance of 2 or 3 m. At about 12½ hrs. we are once more brought close to a medley of islands and pass through a narrow passage, with *Mutsuki-shima* on the right and *Gogo-shima* and the small *Tsuri-shima* (with a lighthouse) on the left. The vessel has now entered the E. portion of *Iyo-nada*, with a clear expanse of sea on the S. and bounded by the N.E. coast of Kyūshū on the W. The route turns a little N. and gradually approaches the coast of the Main Island, which, in contrast to the S. section, is pretty well dotted by islands, the largest of which is *Ō-shima*, which the steamer keeps to its right, passing *Kaketsu-jima* and *Heigun-jima* on its left. In about half an hour we come in sight of the Murotsu Promontory, at the extremity of which is situated the harbour of the same name. For the remaining 5 or 6 hrs. till we reach *Shimonoseki*, the steamer steers over the open waters of *Suwō-nada*, at the E. entrance of which lies the island of *Hime-jima* (to the left), and here the enchanting sphere of the Inland Sea may be said to have ended.

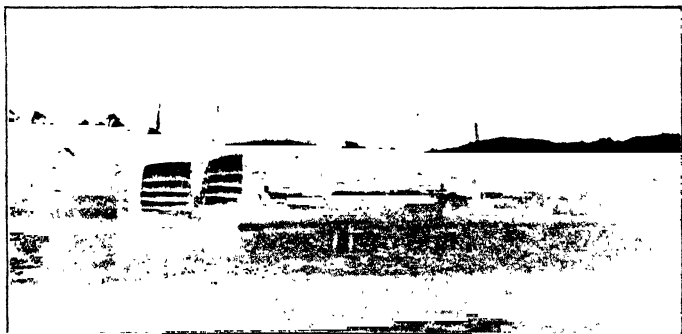
There is another route taken by steamers in traversing the Inland Sea, called the Northern Passage in contradistinction to the Southern Passage described above. The N. track separates from the other in the *Bingo-nada* and proceeds in a N.W. direction, passing by the small island of *Iyakkwan-jima*, on which is a lighthouse, next between *Yoko-shima* (on the right) and the larger island of *Inno-shima* (left), and then through a narrow passage between the lighthouse end of *Inno-shima* and *Mukō-jima*, which lies in front of *Onomichi*. Next the steamer pursues its course through a somewhat open place off the town of *Mihara*, visible on the right, and passes first *Kosaki-jima* (furnished with a lighthouse), and then *Takane-shima* (with a lighthouse), turns southward and steers between *Ōsaki-Kami-jima* (with lighthouses at its N.E. and S.E. corners) on the right and the small *Ōyoko-jima* and some rocky islets on the left, with the large island of *Ōmi-shima* behind. Then passing through another narrow channel called *Ōshimo-no-seto*, that has *Ōshimo-jima* (with a lighthouse) on the left and a rocky islet on the right, we finally join the S. track. The whole distance by this route is about 8 m. longer than by the other and takes about 2 hrs. more to cover. It is a more intricate track than the S. route, is richer in

scenic beauty, and, as the tidal stream is weaker than in the other case (3 to 4 m.), is preferred by some pilots to the shorter route.

Industries. The principal industrial items to be mentioned are the brewing of soy in *Shōdo-shima*, which, next to *Noda* in Chiba Prefecture, is the largest brewing centre in Japan; cotton-spinning in the same island and *Awaji*; salt-refining in *Iime-jima* off *Surwō*, *Ikukuchi-jima*, *Hakata-shima*, *Ō-shima*, *Ōmi-shima*, etc., lying between *Bingo* and *Iyo*. Quarrying of granite rocks is extensively carried on almost everywhere, so much so that several small rocky islets are reported to have been reduced to the sea-level.

But it is in the shipbuilding industry that the Inland Sea islanders display greater activity than the inhabitants of other parts of the country. In *Inno-shima* there are two dock companies, each possessing three docks constructed on the Western plan. *Ōsaki-Kami-shima*, covering 2.35 sq. *ri* and containing 20,000 inhabitants, possesses 6 docks and 85 shipyards, employing altogether over 2,000 mechanics. Bolt and rivet smiths alone number over 100 families.

Fishery. The marine fish in the Inland Sea are represented by more than 100 species, among which the most important are the *tai* (sea-bream), *sawara* (*Scomberomorus sinensis*), *hamo* (*Muraenosox cinereus*), *anago* (the sea-eel or *Congrellus anago*), octopus, sting-ray, grey mullet, flat-fish, etc. The season for the two first extends from April to June, when these two fish, which are deep-sea denizens at ordinary times, approach the shore for spawning. In this migration, all the ocean fish that enter the Inland Sea have to pass the strong sea streams that flow in and out of its outlets, and this fact, coupled with the further one that the Inland Sea is full of organic matter on which the fish feed, results in making the fish caught here especially delicious. The total catch throughout Japan is estimated at ¥65,000,000 of which ¥13,000,000 comes from the Inland Sea.



SHIMONOSEKI HARBOUR.

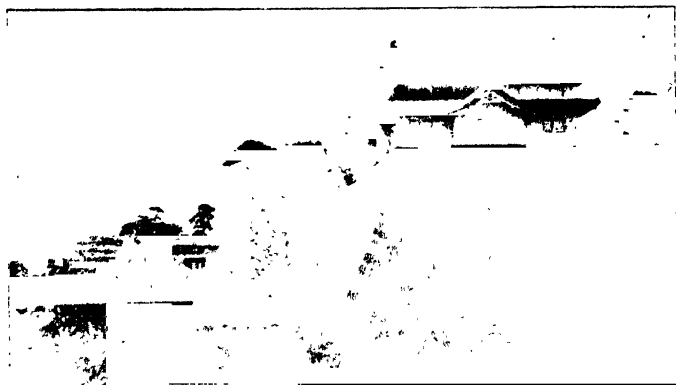
Route XIII. Kōbe to Ōsaka.

Distances and Fares from Kōbe are as follows :—

Stations	Distances <i>m.</i>	Fares	
		1st class <i>yen</i>	2nd class <i>yen</i>
Sannomiya	1.0	.05	.03
Sumiyoshi	5.8	.25	.15
Nishinomiya	11.1	.48	.29
Kanzaki	15.7	.65	.39
Ōsaka	20.3	.85	.51

Nishino-miya (11.1 m. from Kōbe, in 34 min.) is the most famous *saké* brewing place in Japan, the best kind of *saké* being produced here. There are over 370 breweries, which together produce some 600,000 *koku*, this being the largest quantity produced at any one locality in Japan. These buildings standing in rows may be seen from the train. The town has 18,396 inhabitants. *Temples*: **Hirota-jinsha** (1 m. from the station) and **Ebisu-jinsha** (about 1 m. from the station). **Kabuto-yama** is a helmet-shaped hill as its name implies, 1,013 ft. high, and 2.4 m. from the station.

Kanzaki (15.7 m. from Kōbe, in 46 min.). This is the starting-point of the line of railway leading to Maizuru Port on the Japan Sea, and of another short line (1.4 m.) to **Amagasaki** on Ōsaka Bay. **Amagasaki** is a flourishing little town with 19,888 inhabitants. **Tomb of Chikamatsu**. About 0.8 m. from Kanzaki Station, at **Kōsai-ji** in **Kukuchi-mura**, is found the tomb of **Chikamatsu** (died 1724, aged 72), the most famous dramatic writer in Japan. **Chikamatsu** is supposed to have resembled Shakespeare in many ways.



ŌSACA CASTLE.

Route XIV. Ōsaka and Environs.

Arrival. Travellers, either from *Yokohama* or *Shimonoseki* by the Trunk Line of railway, arrive at Ōsaka Station, where station porters (*akabō*) and *jinrikishas* are always in waiting. (Those coming by steamer disembark at Ōsaka Port, while those by rail from *Wakayama* or *Nara* alight at Minatomachi Station.) **Electric Tramway:** From the square in front of the station starts the City Street-Tramway, the Han-Shin Line leading to *Kōbe*, and the Mino-o-Arima Line leading to Mino-o Park and Takarazuka Spa. **Automobiles** may also be hired at the garage in the station compounds, or if notified beforehand the hotel will have one in waiting at the station.

Hotels. *Ōsaka Hotel* (Pl. P 4) at Nakanoshima Park, 0.3 m. from the Ōsaka Station, a two-storied building in European style, with 27 rooms for foreign visitors; with bar, reading-room, smoking-room, billiard-room and barber-shop; charge for meals about ¥1.00 for breakfast and ¥1.50 each for dinner and supper; lodging ¥2 to 5 a day.

Inns: *Hana-ya* (Pl. O 4, *Nakanoshima Nichōme, Kita-ku*); *Sasaki-Ryokwan* (Pl. O 5, *Tosabori Ura-machi, Nishi-ku*); *Kanamori-Ryokwan* (Pl. N 5, *Edobori Kamidori Nichōme, Nishi-ku*); *Ginsui-rō* (Pl. O 4, *Nakanoshima Itchōme, Kita-ku*); *Kishizawa-ya* (*Yamato-chō, Minami-ku*); *Kinryū-kwan* (Pl. O 3, *Higashi Umeda-chō, Kita-ku*); *Kitagawa-rō* (Pl. O 4, *Ōkawa-chō, Higashi-ku*); *Hanabusa* (*Doshō-machi, Higashi-ku*); *Shiun-rō* (*Imabashi Shichōme, Higashi-ku*); **Tariff:** ¥2 to 4 for a night's lodging with breakfast and supper, for *chudai* (or tea-fee) and tips to servants see under 'General Introduction.'

Restaurants: European:—*Naniwa-tei* (*Kitahama*), *Furukawa Club* (*Honden, Samban-chō*), *Meiyō-ken* (*Dōjima-Hama*), *Ichiyō-tei* (*Kyūzaemon-chō, Minami-ku*); Japanese:—*Nadaman* (*Kitahama Nichōme, Higashi-ku*), *Saka-u-rō* (*Iirano-machi Shichōme, Higashi-ku*), *Kishi-matsu-kwan* (*Nishi-Nagabori-kitadōri Nichōme, Nishi-ku*), *Seikwan-rō* (*Umeda-chō, Kita-ku*), *Funa-u-rō* (*Amijima-chō, Kita-ku*), *Meigetsu-rō* (*Nambu-Shinchi Rokubanchō, Minami-ku*), *Ginsui-rō* (*Nakanoshima Itchōme, Kita-ku*), *Bin-ichi-tei* (*Bingo-machi Itchōme, Higashi-ku*), *Tengu-rō* (*Junkei-machi Nichōme, Minami-ku*), *Urwo-iwa* (*Dōjima Hama-dōri Nichōme, Kita-ku*), *Enasa-kwan* (*Chausuyama-chō, Minami-ku*), *Jūtei* (*Sōemon-chō, Minami-ku*), *Harihan* (*Sue-yoshi-bashi-dōri Sanchōme, Minami-ku*), *Hiishidomi* (*Eiraku-chō, Kita-ku*), *Tsuruya* (*Kitahama Gochōme, Higashi-ku*), *Kadono* (*Dōjima Naka Itchōme, Kita-ku*), *Senzanrō* (*Kita-Kyūhōji-machi Shichōme, Higashi-ku*). Among *boat-restaurants*, a specialty of Ōsaka, may be mentioned *Shibatō* and *Anihiko*.

Of the boat-restaurants, the *oyster-boats* that come from *Hiroshima* as soon as the season opens, generally in October, are a special feature in Ōsaka. They are tasteful, covered craft and are moored below the bridges or along the banks of the *Yodo*, where they serve Hiroshima oysters cooked in various ways.

Foreign Consulate :— British Consulate (Pl. N 4), *Tamae-bashi, Kita-ku.* There is no other foreign consulate.

Post, Telegraph, and Telephone Offices :—

Central Office
Nakanoshima Nichōme, Kita-ku.
 Kawaguchi Office
Enoko-jima, Nishi-ku.
 Kēzu Office
Kawaraya-machi, Minami-ku.
 Semba Office
Junki-machi, Minami-ku.
 Kōrai-bashi Office
Kōraibashi-zume, Higashi-ku.
 Horie Office
Horie Shimodōri Rokuchōme, Nishi-ku.

Temma Office
Hutago-chō, Kita-ku.
 Namba Office
Namba Moto-machi Nichōme, Minami-ku.
 Umeda Office
Umeda-chō, Kita-ku.
 Tennōji Office
Shiudera-chō, Minami-ku.
 Ajikawa Office
Ikeyama-machi, Kita-ku.
 Tamatsukuri Office
Shinonome-chō Nichōme, Higashi-ku.

Foreign mails are handled in all the above-mentioned offices.

Telephones :— There are five Telephone Exchanges in the city, *viz.* Honkyoku, Higashi, Nishi, Minami, and Tosabori, and many public automatic telephone boxes everywhere; charge 5 *sen* within the limits of the city, and 20 *sen* for Kōbe.



KŌZU-JINSHA, ŌSAKA.

Dealers in Local Products.

Antimony Wares :

Y. Kawasaki, *Minami-Kyūhōji-machi Sanchōme, Higashi-ku.*
 I. Oka, *Nakabashi Hachiman-suji, Minami-ku.*

Blinds :

Shōei Gōmei Kwaisha, *Komatsu-hara-chō, Kita-ku.*
 S. Naka, *Higashi-Sumiya-machi, Higashi-ku.*
 N. Ōgawa, *Hinone-chō, Kita-ku.*

Books :

- Maruzen (Ōsaka Branch), *Bakurō-chō Shichōme*, Higashi-ku.
 S. Miki, *Kita-Kyūhōji-machi Shichōme*, Higashi-ku.
 K. Umehara, *Shinsai-bashi-dōri Bingo-machi*, Higashi-ku.
 K. Izu, 178, *Shinsai-bashi-suzi Nichōme*, Minami-ku.

Bronze Wares :

- Takao Dōki Kwaisha, *Kawara-machi Shichōme*, Higashi-ku.
 Ōsaka Dōki Kwaisha, *Minami-Hommachi Shichōme*, Higashi-ku.
 S. Shima, *Awaza-shimo-dōri Itchōme*, Nishi-ku.
 Yoshida Shōkwaï, *Kita-Kyūhōji-machi Itchōme*, Higashi-ku.

Curios and utensils for Chanoyu and Flower arrangement :

- Shunkō-dō (K. Nakayama), *Kitahama Nichōme*, Higashi-ku.

Dolls and Toys :

- I. Takahashi, *Bakurō-chō Sanchōme*, Higashi-ku.
 Shinano Kwaisha, *Kyūhōji-machi Sanchōme*, Higashi-ku.

Dry goods :

- Mitsukoshi, 63, *Kōraibashi Nichōme*, Higashi-ku.
 Takashimaya, 110, *Shinsai-bashi-suzi Nichōme*, Minami-ku.

Fans :

- Y. Kubota, 9, *Shinsai-bashi-suzi Itchōme*, Minami-ku.
 M. Inagaki, 78, *Minami-Kyūhōji-machi Sanchōme*, Higashi-ku.

Jewelry and Gold-works :

- Tenshō-dō, *Shiwa-machi-dōri Sanchōme*, Minami-ku.
 Yamaguchi Tankin Kwaisha, *Hirano-machi Shichōme*, Higashi-ku.

Lacquer wares :

- G. Tōmon, 55, *Hirano-machi Sanchōme*, Higashi-ku.
 I. Fujiwara, *Hachiman-chō*, Minami-ku.

Lanterns :

- I. Komatsu, *Cenzō-machi*, Kita-ku.

Porcelain :

- Yabu Meizan, 197, *Dōjima Naka-Nichōme*, Kita-ku.
 Izutō, *Awaza Kami-dōri Itchōme*, Nishi-ku.

Screens :

- Shōei Kwaisha, *Komatsubara-chō*, Kita-ku.
 Shiba-bayashi, *Hommachi Shichōme*, Higashi-ku.

Bazaars : Goni-kwan (*Hirano-machi Gochōme*, Higashi-ku), Ōsaka Shōten Kairyō-kwai (at Ōsaka Museum, *Uchi-Hommachi*, Higashi-ku), Shōhin-kwan (*Shinsai-bashi-suzi Nichōme*, Minami-ku), Tōkyō-kwan (Tennōji Park, *Imamiya*, Minami-ku).

Photographers : Wakabayashi (*Kyōmachi-bori-dōri Sanchōme*, Nishi-ku), Katsuragi (*Ōkawa-chō*, Higashi-ku).

Itinerary Plans :—Ōsaka being primarily a great commercial and manufacturing city, there are not so many places of general interest as in some of the other cities. Yet there is a sufficient number of places worth seeing to detain one for from two to four days. (1) *Itinerary for two days :* 1st day—Nakanoshima Park (Pl. P 4), *Temma-Tenjin* (Pl. Q 4), the Mint (Pl. R 4), Ōsaka Castle (Pl. S 5), Kawaguchi and Harbour-works, Mino-o Park (in suburbs) and Takarazuka Spa (in suburbs); 2nd day—*Tennō-ji* (or *Shitennō-ji*, Pl. Q 11), Imamiya Park, Sumiyoshi Temple (in suburbs), Hamadera Park (in suburbs), *Shinsai-bashi-suzi* (Pl. O 8) and *Dōton-bori* (the former for shopping and the latter for theatrical entertainments). (2) *Itinerary for four days :* 1st day—Nakanoshima Park, Vegetable Market at *Temma*, *Taiyū-ji*, *Temma-Tenjin*, *Sakura-no-miya*, Ōsaka Castle (Pl. S 5), Museum (Pl. Q 6), Water-works, Kawaguchi

and Harbour-works; 2nd day—*Tennō-ji* (or *Shitennō-ji*, Pl. Q 11), Imamiya Park, Sumiyoshi Temple, Hamadera Park, Sakai City (a few miles from Ōsaka); 3rd day—Mino-o Park and Takarazuka Spa; 4th day—Higashi and Nishi Hongwan-ji Temples (Pl. O 6 & O 7), *Amida-ga-ike*, shops in *Shinsai-bashi-suji* (Pl. O 8), and later either a visit to a theatre, or to *Bunraku-za* where *Jōruri*, a kind of musical drama, are recited (the latter opens at 10 a.m.), or to spinning-mills and other factories.

The Festivals. In addition to the above pleasant ways of spending a holiday, there are numerous festivals in connection with the temples and shrines, which while they attract the lower classes of the people, are interesting to the stranger in a variety of ways. The crowds that gather on these occasions, and the accompanying side-shows, jugglers, acrobats, and the sleight-of-hand fraternity, are not the least attractive features of the entertainment. The industrious people of Ōsaka delight in their festivals, many of which take place in the evening or at night-time.

The festivals all take place in the summer and the following is a list of the principal ones :—

Goryō Temple	16th and 17th July.	Sumiyoshi Temple	31st July & 1st Aug.
Ikutama Temple	8th and 9th "	Temma-Tenjin Temple	.....
Kōzu Temple	17th and 18th "		.....24th and 25th July.
Mitsu Hachiman Temple		Toyotsu Temple	31st July & 1st Aug.
	14th and 15th "	Yasaka Temple	13th and 14th July.
Namba Temple	20th and 21st "	Zama Temple	21st and 22nd "

Evening on the River. The following form of entertainment, in which all join who can afford to hire a boat, presents one of the most attractive night scenes in Ōsaka during the summer months. By the lower part of Tenjin Bridge as far as along Nakanoshima Point, on summer evenings thousands of 'cooling-boats' find their way from all parts of the town by the numerous canals. These boats are neatly equipped and illuminated with coloured lanterns, and are big enough for parties of from 2 to 6 persons. It is an entrancing scene; the boats floating hither and thither, while their inmates enjoy the cool river breeze, the sound of music, and the sparkle of fireworks.

Situation, History, Population, etc.

Ōsaka (in 135° 31' E. long. and 34° 41' N. lat.) is situated at the mouth of the River *Yodo*, in the S. corner of the province of *Settsu*. The city covers 8 sq. m., occupied mostly by low plains forming part of an extensive plain extending over the three provinces of *Settsu*, *Kawachi*, and *Izumi*. Towards the N. and the S.E. the city faces the blue hills of *Muko*, *Mino-o*, *Shigi*, *Ikoma*, and *Kongō*. The River *Yodo*, which flowing through the city divides it into two sections, has been the very life of this commercial metropolis. Although with the opening of railways the importance of the river as a transportation route was much lessened, still at its mouths,—the river emptying itself in two streams, *Aji-kawa* and *Kizu-gawa*,—a

busy scene of traffic, in the form of steamers and junks literally blocking the water-courses, may always be seen. The city is cut up into numerous sections by canals, which communicate with the river, affording great facilities for the conveyance of goods. Ōsaka is indeed a city of rivers and canals, with several hundred bridges (of which the largest are the *Tenma*, the *Tenjin*, and the *Naniwa*), which form indeed a marked feature of the otherwise prosaic industrial metropolis. Ōsaka, on account of its numerous chimneys rising from hundreds of factories, resembles a European or American city. When the Ōsaka harbour-works are fully completed, the city's flourishing trade with China and Chōsen will undoubtedly be very greatly increased.

History. The place where the great city now stands was known early by the name of *Naniwa*, or 'rapid waves,' this name having been originally given to it on account of its difficult anchorage, when this part of Japan was conquered by the first Emperor, *Jimmu-Tennō*. Later the Emperors *Ōjin* and *Nintoku* built their palaces on the hill where the castle now stands. It was the latter Emperor who, noticing from his palace that the houses of the villagers did not send up much smoke, concluded that the people were suffering from dire necessity and remitted their taxes for three years. The Empress *Suiko* and the Emperor *Jomei* also had palaces here in which they entertained Korean envoys. In the 17th century the Hongwan-ji Buddhists had their headquarters here, their political influence extending far into the neighbouring regions. But it is to the sagacity of *Toyotomi Hideyoshi*, who chose this place for Japan's metropolis, that modern Ōsaka owes its origin. Here after building the greatest castle in Japan, Hideyoshi induced the merchants of *Sakai* and *Fushimi* to transfer their houses, and a great city was created in a few years as if by magic. After the overthrow of the Toyotomi Family, Ōsaka was ruled by a governor dispatched from *Yedo* (now *Tōkyō*). Throughout the three hundred years of the Tokugawa Shogunate, Ōsaka continued to grow as the commercial metropolis of Japan, for it was at this city that the products of all the provinces under feudal *Daimyos* found their distributing centre. Here flourished during the Genroku era (1688-1703) *Chikamatsu*, the greatest dramatist of Japan, and *Keichū Ajari*, a pioneer of the national classical literature. Here lived also a great engineer, *Kawamura Zuiken*, who between 1684-1687 dug canals and built embankments protecting the city from the ravages of the River *Yodo*. In 1898 municipal law came into force, the city having since been governed by an elected mayor, aided by a municipal council. The city is divided into four wards—*Higashi-ku* (E. ward), *Nishi-ku* (W. ward), *Minami-ku* (S. ward), and *Kita-ku* (N. ward),—named according to the four principal points of the compass. There are altogether 885 streets.

Population. In 1739 the population of Ōsaka numbered 430,000; in 1882, 332,000; in 1900, 881,344; in 1910, 1,239,373 (286,494 houses). Thus it will be seen that though the population once fell off as a result of the Restoration changes, it has ever since kept on increasing, the latest returns showing a four-fold increase as compared with the population of 1882.

Foreign Residents. At the end of 1909 there were in the city 763 foreigners, of whom 668 were males and 95 females (houses 179). The larger part of these were Chinese, among the rest there being 29 English, 44 Americans, 8 Germans, 17 French, 5 Swiss, 1 Swede, and 3 Bohemians.

Temperature. During the hottest weather, the mercury generally stands at about 37°C., and on the coldest days it never falls below 3° below zero. The winds blow mostly from the N.E. or N.W.

General Description.

The busiest parts of the city are *Semba* in Higashi-ku (E. ward), *Shimanouchi* in Minami-ku (S. ward), the eastern section of Nishi-ku (W. ward), and *Yodoyabashi-dōri* and *Shinsaibashi-dōri* in Kita-ku (N. ward). The *Semba* district contains a large number of big brokers' offices and banks and constitutes the money-market of Ōsaka. As we pass on from *Kitahama* N. towards Kita-ku, we meet with a great many public offices; now turning W. towards the W. section of *Dōjima* and *Nakanoshima*, we find ourselves in a school quarter. Near the Kizu-gawa bridge in Nishi-ku is situated the Ōsaka Prefectural Office, whence going northward we find the streets narrower and the traffic less busy. Here, however, we may observe a remnant of the old time Ōsaka, as the city appeared in the days of feudalism fifty years ago. In Minami-ku lie *Sennichimae* and *Dōtombori*, which like *Asakusa* in Tōkyō constitute the amusement quarter of Ōsaka. The numerous factories for which Ōsaka is justly famous are mostly found in Nishi-ku and Kita-ku.

Public Offices.**The Fourth Army Division**

Headquarters

in the old castle (Pl. S 6).

Ōsaka Prefectural Office**Enokojima, Nishi-ku*; Tel. Nos. 1, 207, 1400, 2234 W. (Pl. 24, M 6).**Municipal Office***Dōjima Hama-dōri Nichōme, Kita-ku* (Pl. 17, N 4).**Ōsaka Prefectural Assembly Hall***Enokojima, Nishi-ku* (Pl. 16, M 6).**The Mint***Shin-Kawasaki-machi, Kita-ku*; (Pl. R 4).**Ōsaka Custom-House***Tomishima-chō, Kita-ku* (Pl. 29, L 6).**Ōsaka Revenue Inspection Office***Nakanoshima Shichōme, Kita-ku* (Pl. 19, N 5).**Ōsaka Forestry Inspection Office***Uchi-Kyūhōji-machi Nichōme, Higashi-ku* (Pl. R 7).**Ōsaka Marine Office***Tamae-chō Itchōme, Kita-ku***Ōsaka Army Arsenal***Sugiyama-chō, Higashi-ku* (Pl. T 5).**Ōsaka Garrison Hospital***Kyōbashi Maeno-chō, Higashi-ku* (Pl. R 5).**Ōsaka Meteorological**

Observatory

Chikkō-Umetate-chi, Nishi-ku. (Pl. 23, E 11).**Government Tobacco Factory**

No. 1

*Namba Horikawa-machi, Minami-ku***Government Tobacco Factory**

No. 2

*Kuwara-machi, Minami-ku***Ōsaka Post and Telegraph**

Control Office

*Imabashi, Higashi-ku***Ōsaka Court of Appeal***Wakamatsu-chō, Kita-ku* (Pl. P 4).**Ōsaka Local Court of Justice***Wakamatsu-chō, Kita-ku* (Pl. P 4).**Ōsaka Mining Inspection Office***Ue-Hommachi Itchōme, Higashi-ku* (Pl. R 7).**Ōsaka Harbour-Works Office***Sanjō-dōri, Nishi-ku.***Police Headquarters***Enokojima Kamino-chō, Nishi-ku* (Pl. 25, M 6).**East Police-Office***Hommachi Nichōme, Higashi-ku.***West Police-Office***Itchibori Kita-dōri Sanchōme, Nishi-ku* (Pl. N 7).**South Police-Office***Higashi-Shimizu-machi, Minami-ku* (Pl. P 8).**North Police-Office***Wakamatsu-chō, Kita-ku* (Pl. 15, P 4).

Water Police-Office

Ajikawa Kami-dōri Itchōme,
Kita-ku (Pl. 30, K 6).

Gendarmerie Headquarters

Junkai-machi Sanchōme,
Minami-ku (Pl. P 7).

Prison

Tenjin-bashi-suji Nishi-Itchōme,
Kita-ku (Pl. Q 2).

East Ward-Office

Hommachi Itchōme, Higashi-ku.

West Ward-Office

Enokojima Higashi-chō, Nishi-ku.

South Ward-Office

Nagabori-bashi Itchōme,
Minami-ku (Pl. P 8).

North Ward-Office

Wakamatsu-chō, Kita-ku
(Pl. 16, P 4).

Higashinari County-Office

Rokumantai-chō, Minami-ku
(Pl. Q 10).

Nishinari County-Office

Kami-Fukushima Naka-Itchōme,
Kita-ku (Pl. N 3).

Meteorological Observatory

Dōjima Hama-dōri Nichōme, Kita-ku
(Pl. 17, N 4).

Ōsaka Hygienic Laboratory

Hachikenya-machi, Higashi-ku

Ōsaka Commercial Museum

Dōjima Hama-dōri Sanchōme,
Kita-ku

* **Ōsaka Prefecture** has its boundaries continuous with Kyōto Prefecture in the N., Nara Prefecture in the E., Wakayama Prefecture in the S., Hyōgo Prefecture in the W., while a portion faces the Bay of Ōsaka. The Prefecture covers an area of about 118 sq. *ri*, with a population of 2,144,133. With the Seat of Local Government in Ōsaka City, the Prefecture comprises the two provinces of *Kawachi* and *Izumi* and a portion of *Settsu*. Ōsaka Prefecture is partitioned out into 9 counties. There are two towns ranked as cities—*Ōsaka* and *Sakai*.

Products.—*Cotton* is produced to the amount of 96,000 *kwan*, which together with the cotton imported from *Hiroshima* and *Tottori* is turned into the well-known '*Kawachi* cotton-cloth.' *Oranges* are produced to the extent of 2,800,000 *kwan*, making Ōsaka the fourth largest orange-producing prefecture in Japan. The *Cotton-yarn* produced here amounts to 13,000,000 *kwan*, which constitutes $\frac{1}{2}$ of the country's entire output of the same material, and the Machine-made Cotton-cloth produced is valued at ¥13,600,000. The cotton-mills have Ōsaka City for their centre. The *Matches* manufactured are valued at ¥3,000,000, making Ōsaka the largest match-producing prefecture next to *Hyōgo*. These three last mentioned are the great modern industries of Ōsaka. Besides these, may be mentioned Ship-building, Iron-works, Glass manufacture, Brick-making, etc.

Communications.**Railways.**

(1) **Tōkaidō Line** starts from Kōbe and passing through Ōsaka Station leads to *Kyōto* (26.8 m. from Ōsaka, in 49 min.), to *Nagoya* (121.5 m. from Ōsaka, in 4 hrs. 15 min.), ending at *Tōkyō* (354.9 m. from Ōsaka, in 12 hrs.).

(2) **Fukuchiyama and Matsuru Line**: First portion, as far as *Kansaki*, common track with the Tōkaidō Line; from *Kansaki* the rails branch off toward *Fukuchiyama* (71.6 m. from Ōsaka, in 4 hrs. 25 min.), leading to *Shin-Matsuru* (95.7 m. from Ōsaka, in 5 hrs. 22 min.), a port on the Japan Sea. This line links the Japan Sea Coasts with the shores of Ōsaka Bay.

(3) **Nishinari Line** starts from Ōsaka Station, leading via *Fukushima*, *Noda*, *Nishi-Kujō*, *Ajikawa-guchi*, to *Sakura-jima* (4.9 m., in 25 min.), skirting the W. half of the city.

(4) **Nagano Line** between Shiwomibashi Station, Ōsaka, and *Nagano* in Kawachi Province (17.4 m., in 1 hr. 15 min.).

(5) **Kwansai Line** from Ōsaka to *Nara*, an ancient capital

of Japan, and to *Yamada*, the seat of the Great Shrine of *Ise*, there is the Kwansai Trunk Line, which, starting from the Minatomachi Station in Osaka, terminates, *via* Nara, at *Nagoya* (108.8 m., in 6 hrs.), where the line connects with the Tōkaidō Trunk Line. Passengers bound for the Great Shrine have to change at *Kameyama* to the Sangu Line that diverges from this place. A through service is also run from Minatomachi to Yamada, and perhaps this is more convenient than the other. Nara—25.5 m. from Minatomachi, in 1 hr. 16 min. to 1 hr. 27 min. Yamada—107.2 m. from Minatomachi, in 5 hrs. 2 min.

The Kwansai Line sends out feeders, as follows:—

1. Jōtō Line—diverging from *Tennōji*—is a loop line around the E. of the city of Osaka, terminating at the Ōsaka Station on the Tōkaidō Main Line, 6.6 m.

2. Sakuranomiya Line—is an intermediate section between the Tōkaidō Main Line and the Kwansai Main Line—starting from Sakuranomiya on the Jōtō Line and leading to *Kizu*, 29.2 m. The line leading from *Katamachi* in Osaka to *Hanaten* on the Sakuranomiya Line is called the Katamachi Branch, 2.2 m.

3. Wakayama Line—from the Ōji Station to *Wakayama*—55.3 m. (see P. 180).

4. Sakurai Line—from *Nara* to *Takada* where it connects with the Wakayama Line—18.2 m. (see P. 313).

5. Nara Line—from *Kizu* to *Kyōto*, 21.6 m.—the shortest route from Nara to Kyōto (see P. 290).

6. Tsuge Line—diverges from *Tsuge* and leads to *Kusatsu*, where it connects with the Tōkaidō Main Line—22.6 m.

7. Sangū Line—diverges from Kameyama and leads to *Toba* via *Yamada*—44.5 m. (see P. 320). Travellers who, starting from Osaka, wish to make a circuit embracing Kyōto, Nara, and Yamada, are advised to visit Kyōto first, then to proceed to Nara, and lastly to Yamada. They may board the Tōkaidō up-train at Kyōto, change at *Kusatsu* to the Kusatsu Line, and then reach *Yamada* by the Kwansai Train, transferring to it at *Tsuge*.

Distances and Fares from Ōsaka to the principal cities in Japan are as follows:—

Stations	Distances <i>m.</i>	Fares	
		1st class	2nd class
Maizuru (<i>via</i> Kanzaki)	91.4	3.43	2.06
Taisha („ „)	260.3	7.40	4.44
Kōbe	20.3	.85	.51
Shimonoseki	349.6	9.08	5.45
Nagasaki	515.1	12.13	7.31
Kyōto	26.8	1.13	.68
Hirayama (Yokohama)	337.8	8.85	5.31
Tōkyo	354.9	9.15	5.49

At the Ōsaka Station through-tickets for principal cities in Europe, Manchuria, and Chosen are issued (see the Introduction, Vol. I.).

Passage Rates with Through-Tickets.

From Ōsaka	Distances	Fares		Per each 10 kg. in excess of free luggage allowance
		Express Trains		
		1st class	2nd class	
<i>Via Fusan</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>
Fusan	500	20.60	16.45	.80
Keijō (Seoul)	770	34.10	25.90	1.00
Heijō (Pingyang)	935	42.35	32.70	1.20
Shin-Gishū	1,082	51.70	37.85	1.60
Fengtien (Mukden)	1,253	62.55	42.55	1.76
Harbin	1,594	91.20	65.40	2.46
Manchuria	2,177	146.10	99.80	3.46
Moscow	6,530	284.80	191.25	8.48
St. Petersburg				
<i>(Via Viatka)</i>	6,697	289.10	210.55	8.58
London				
<i>(Via Ostend)</i>	8,418	416.44	291.45	10.94
Berlin	7,761	363.37	255.22	8.93
Paris	8,429	411.09	287.83	10.40
<i>Via Dairen</i>				
Dairen	845	46.60	42.45	.78
Harbin	1,433	91.20	73.45	1.64
Manchuria	2,016	146.10	107.85	2.64
Irkutsk	2,965	193.95	145.70	4.34
Moscow	6,369	285.00	208.00	7.66
St. Petersburg				
<i>(Via Viatka)</i>	6,536	289.30	210.75	7.76
London				
<i>(Via Ostend)</i>	8,257	416.44	291.45	10.94
Berlin	7,600	363.37	255.22	8.93
Paris	8,268	411.09	287.83	10.40
<i>Via Vladivostok</i>				
Vladivostok	674	41.75	39.85	.48
Harbin	1,169	87.35	68.35	1.54
Manchuria	1,752	141.70	102.30	2.34
Irkutsk	2,693	191.00	133.15	4.04
Moscow	6,097	282.05	195.45	7.36
St. Petersburg				
<i>(Via Viatka)</i>	6,264	286.35	198.20	7.46
London				
<i>(Via Ostend)</i>	7,985	413.52	279.04	10.64
Berlin	7,327	360.44	242.77	8.62
Paris	7,995	408.11	275.37	10.09

Electric Tramways.

(1) *Ōsaka Street-Tramways*: when completed will extend for 33.7 m., of which 24.6 m. were opened by July 1913; fares (including transit-duties), single ticket for any distance 5 *sen*, return ticket 9 *sen*, a commutation-ticket, entitling the holder to 30 rides, ¥1.05, the same for 15 rides, 55 *sen*.

(2) *Nankai Line*: between Namba Station, Ōsaka, and Wakayama City (40 m., in 1 hr. 50 min.); the line running mostly along the coast of Ōsaka Bay. The cars run between *Namba* and *Sakai* every 8 min., between *Namba* and *Kaizuka* every 22 min., between *Tennōji* and *Sumiyoshi* every 30 min.; on Sundays and festival days more frequently.

(3) *Mino-o Line*: starts from *Umeda* (Ōsaka Station) and leads to Mino-o Park, then to the Takarazuka Spa (18 m.); the cars leaving each end every 5 min. between 5 a.m. and midnight. *Tariff*: by sections, either 3 *sen* or 5 *sen*; through-ticket between *Umeda* and *Mino-o*, single 15 *sen*, return 28 *sen*; between *Umeda* and *Takarazuka*, single 20 *sen*, return 38 *sen*.

(4) *Han-Shin Line*: between *Umeda* and *Kōbe* (19.5 m.; the cars leave each end every 4 min., altogether 474 times per day. *Tariff*: by sections, either 5 *sen* or 3 *sen*; between Ōsaka and *Kōbe* 20 *sen*.

(5) *Kei-Han Line*: starting from *Temma-bashi*, Ōsaka, leads to *Goyō*, Kyōto (28.9 m.); the cars leaving each end every 5 or 10 min., between 5 a.m. and midnight. Some of the important stations on the line are *Hirakata*, *Yawata*, *Yodo*, *Fushimi*, *Momeyama* (where the late Emperor is buried), *Tōfuku-ji*, *Daibutsu-mae*. *Tariff*: by sections, 4 *sen*; between Ōsaka and Kyōto, single 40 *sen*, return 72 *sen*.

Automobiles and Jinrikishas. *Tariff*:—Automobiles (Garage at Ōsaka Station). *Within the city*: ¥ 4 per hour, for a car seating four persons and ¥ 5 for one seating six persons; *for a drive outside the city*: ¥ 5 and ¥ 6 per hour respectively; engaged by the day (10 hrs.), 10 times the charge per single hour. *Jinrikisha*: per hour 20 *sen*, two hours 35 *sen*, three hours 50 *sen*, four hours 60 *sen*; per day ¥ 1.20. These charges will be increased by 30% in rainy weather and 20% on muddy roads. At night the above-mentioned rates are increased by 20% in fair weather, and an additional 30% in rain and 20% on muddy roads.

Water Routes. 1) **Far Eastern Coasting S. S. Lines** are mentioned on P. 118 under 'Kōbe and Environs.' Those lines that make Ōsaka their starting point are given below:—

Ōsaka-Jinsen Line—thrice weekly. Ōsaka-Dairen Line—twice weekly. Ōsaka-Tientsin Line—4 times monthly. Ōsaka-Seishin Line—thrice monthly. Ōsaka-Antung Line—twice monthly. Ōsaka-Keelung (*via* Okinawa) Line—twice monthly.

2) **Home Waters S.S. Services** in the western part of central Japan generally start from Ōsaka and are undertaken in greater part

by the Ōsaka Shōsen Kwaisha. The principal regular services are as follows :—

Ōsaka Shōsen Kwaisha's S.S. Lines

Thrice Daily Services

Ōsaka-Tokushima Line—calling at Hyōgo (Kōbe) and Komatsushima (fares: Ōsaka or Hyōgo to Tokushima 1st class ¥2.25, 2nd class ¥1.50).

Ōsaka-Yura Line*—Ōsaka to Kada (N.W. frontier of Kii), calling at Hyōgo, Iwaya, Kariya, Namariho, Shizuki, Sumoto, and Yura (fares: 1st class, Ōsaka to Yura ¥1.25; from Kōbe ¥0.99).

Daily Services

Ōsaka-Kannoura Line—calling at Hyōgo (Kōbe), Yura, Nushima, Fukura, Muya, Tokushima, Komatsushima, Tachibana, Tsubakitomari, Abu, Yuki, Hiwasa, Mugi, Asagawa, Tomoura, and Shishikui (fares: Ōsaka or Hyōgo to Kannoura 1st class ¥3.85, 2nd class ¥2.55).

Ōsaka-Katsuura (fast service) Line—calling at Wakanoura, Gobō, Tanabe, and Kushimoto (fares: Ōsaka to Katsuura 1st class ¥4.30, 2nd class ¥2.85).

Ōsaka-Kōchi Line—calling at Kōbe, thence direct to Kōchi (fares: 1st class ¥5.00, 2nd class ¥3.20).

Ōsaka-Nagoya Line—calling at Hyōgo (Kōbe), Wakanoura, Yuasa, Gobō, Tanabe, Kushimoto, Katsuura, Miwazaki (near Shingū), Kinomoto, Owase, Nagashima, Hakiri, Toba, Tsu, and Yokkaichi, etc. Ōsaka to Atsuta in 2¼ days (fares: 1st class ¥6.75, 2nd class ¥4.50).

Ōsaka-Shimonoseki Line—calling at Kōbe, Sakate (Shōdo-shima), Takamatsu, Tadotsu, Tomo, Onomichi, Itozaki, Tadanoumi, Takehara, Aga, Ondo, Nabe, Kure (Yoshiura), Ujina, Miyajima (or Itsukushima), Iwakuni, Kuga (I. Yashirojima), Yanaizu, Murozu (or Kaminoseki), Mitajiri, and Shinkawa; Ōsaka to Shimonoseki (or Moji) in about 38 hrs. (fares: 1st class, Ōsaka to Miyajima ¥5.25, to Shimonoseki or Moji ¥7.00—from Kōbe ¥0.25 cheaper in both cases).

Ōsaka-Sukumo Line—calling at Kōbe, Takamatsu, Tadotsu, Imabari, Takahama, Nagahama, Kawanoishi, Yawatahama, Yoshida, Uwajima, and Fukaura.—from Ōsaka or Kōbe to Uwajima in 36 hrs. (fare 1st class ¥7.35), to Sukumo in about 46 hrs. (fare ¥8.40).

Ōsaka-Takamatsu Line—calling at Hyōgo (Kōbe), Gunge, Tsushi, Minato (the last 3 ports situated on the W. coast of Awaji), Muya, Hikeda, Sambommatsu, Tsuda, and Shido (Ōsaka to Takamatsu in about 17 hrs., fares: 1st class, ¥3.20, from Hyōgo ¥2.85).

Ōsaka-Tanabe Line—calling at Kada, Wakanoura, Kuroe (or Hikata), Shiwotsu, Minoshima, Yuasa, Hii (or Hii-ura), Gobō, Inami, and Minabe—Ōsaka to Tanabe in about 13 hrs. (fares: 1st class, to Yuasa ¥1.60, to Tanabe ¥2.25).

Ōsaka-Uchiumi Line—calling at Kōbe, Takamatsu, Tadotsu, Imabari, Takahama, Nagahama, Morie, Hiji, Beppu, Ōita, Saganoseki, Usuki, Saiki, Todorō, and Hososhima—Ōsaka to Uchiumi in about 2½ days, (fares: Ōsaka or Kōbe to Todorō or Uchiumi 1st class ¥8.05, 2nd class ¥5.80).

Every Other Day Services

Ōsaka-Kagoshima Line—calling at Kōbe, Takahama, Beppu, Hososhima, and Aburatsu—leaving Ōsaka every odd day, to Kagoshima in about 51 hrs. (fares: Ōsaka or Kōbe to Aburatsu or Kagoshima 1st class ¥8.50, 2nd class ¥6.40).

Ōsaka-Moji (*via* N. ports of Shikoku) Line—calling at Kōbe, Takamatsu, Tadotsu, Imabari, and Takahama—leaving Ōsaka every odd day, to Moji in 31 hrs. (fares: 1st class ¥7.00, 2nd class ¥4.20,—from Kōbe ¥0.25, and 0.15 cheaper respectively).

Ōsaka-Yasugi (or San-in district) Line—calling at Kōbe, Takamatsu, Tadotsu, Imabari, Takahama, Shimonoseki (or Moji), Senzaki, Hagi, Susa, Esaki, Hamada, Yunotsu, Kizuki, Sakai, Makata, and Yonago—Ōsaka to Yasugi in about 78 hrs. (fares: 1st class ¥17.33, 2nd class ¥10.40,—from Kōbe ¥0.38, and 0.16 cheaper respectively).

Other Regular Services

Ōsaka-Okinawa Line (7 times monthly)—calling at Kōbe, Kagoshima, and Ōshima—Ōsaka to Naha in about 5 days (fares: 1st class ¥25.00, 2nd class ¥15.50).

Ōsaka-Beppu-Moji Line (Special Ferry *Kurenai-maru* Service—once in 5 days)—calling at Kōbe, Takamatsu, Takahama, Ōita, and Beppu—Ōsaka to Beppu in 25 hrs. (fares: 1st class ¥7.80, 2nd class ¥5.35, including extra charge), and to Moji or Shimonoseki in about 40 hrs. (20 *sen* in addition is charged for 1st class only).

Ōsaka-Niihama Line* (Sumitomo Co.'s S.S. Service—once in 3 days)—calling at Kōbe, Takamatsu, Tadotsu, Kwanonji, Kawanoe, and Mishima—Ōsaka to Niihama in about 17 hrs. (fares: 1st class ¥4.65, 2nd class ¥3.30).

N.B.—The fares by the above-mentioned lines include charges for Japanese meals (except in special cases); the lines marked with asterisks however require passengers to pay for their meals in addition to passage fares.

Ferry Service within the City. Small steam-launches, altogether 83 in number, each accommodating 25 persons, are run on the rivers and canals of Ōsaka at the moderate fare of 3 *sen* (return ticket 5 *sen*) to any distance. There are about 46 landing-places.

The service is useful as an adjunct to the means of conveyance in the city (The Main Office is at *Kyōbashi Sanchōme, Higashi-ku*: Tel. *Higashi* 1984).



NAKANOSHIMA, ŌSAKA

Steamer Service on the River Yodo. The famous passenger-boat service between *Fushimi* (Kyōto) and Ōsaka, which used to be largely patronized by people passing between Ōsaka and Kyōto, was replaced many years ago by steam-launches. These are still kept up, though the opening of railways and electric tramways has largely deprived them of passengers.

Shipping and Forwarding Agents.

- I. Amagasaki, *Tomijima-chō, Kita-ku*,
Tel. No. *Nishi* 913.
- S. Fujino, *Nakanoshima Nichōme*,
Kita-ku, Tel. No. *Higashi* 775.
- K. Gotō (Branch Office), *Utsubo*
Kita-dōri Itchōme, Nishi-ku.
- M. Jōnen, *Aji kaiva Minami-dōri*
Nichōme, Nishi-ku.
- Kaigwai Bōeki Kwaisha, *Dōjima-*
Funadaiku-machi, Kita-ku,
Tel. No. *Higashi* 338.
- Nippon Yusen Kwaisha (Ōsaka Goods
Office), *Tomijima-chō, Kita-ku*,
Tel. Nos. *Nishi* 37, *Higashi* 366
(L.D.), *Nishi* 365 (Pl. K 6).
- Nippon Teigyō Kabushiki Kwaisha,
Higashi-Umeda-chō, Kita-ku,
Tel. No. *Higashi* 081.
- Nakamura Gōmei Kwaisha,
Kita-Horierishimo-dōri Rokuchōme,
Nishi-ku, Tel. No. *Nishi* 1888
(L.D.).
- Naikoku Tsūn Kwaisha
(Ōsaka Branch), *Umeda-chō*,
Kita-ku, Tel. Nos. *Higashi* 2097
(L.D.), 345, 1304, 4165.

- Ōsaka Shōsen Kwaisha,
Head Office
Tomijima-chō, Kita-ku, Tel. Nos.
Nishi 171, 200, 479, 917, 2820 (L.D.),
346, 610, 1393, 2703 (Pl. I. 6).
- (Branch Goods-Office), *Tomijima-chō*,
Kita-ku, Tel. No. *Nishi* 2017.
- (Chikkō Branch-Office), *Chikkō*
Sanjō-dōri Shichōme, Nishi-ku,
Tel. Nos. *Nishi* 2165, 3480.
- (Minatoya Branch-Office),
Kawaguchi, Nishi-ku,
Tel. No. *Nishi* 3235.
- S. Oya, *Sanzai-chō-dōri Nichōme*,
Nishi-ku, Tel. Nos. *Nishi* 333
(L.D.), 600, 3602.
- H. Ōgawa, *Tomijima-chō, Kita-ku*,
Tel. No. *Nishi* 349 (L.D.).
- D. Suzuki, *Utsubo Kita-dōri*,
Nishi-ku.
- Shōsen Kankoku-gumi, *Tomijima-chō*,
Kita-ku.
- G. Ukon, *Nishi-Nagabori Kita-dōri*
Gochōme, Nishi-ku, Tel. Nos. *Nishi*
299 (L.D.), 2998.

Theatres, Yose, Wrestling-Hall, Dances, etc.

Theatres. Ōsaka boasts of many theatres which are well patronized: the chief ones being the five theatres of *Dōtombori* (*Kado-za*,

Naka-za, *Naniwa-za*, *Benten-za*, *Asahi-za*), *Teikoku-za* of *Kūtahama*, *Temma-za* of *Temma*, and *Yachiyo-za* of *Matsushima*. Ōsaka's speciality is, however, '*Jōruri*' (in Tōkyō known as '*Gidayū*'), a sort of lyric drama, which in the course of its recitation is accompanied by a clever, life-like puppet-show. The chief houses for *Jōruri* are *Bunraku-za* of *Goryō* and *Horie-za* of *Horie*.

The following are the most famous actors and reciters of *Jōruri* :—

Actors :—Ichikawa Sai-nyū, Kataoka Nizaemon, Nakamura Ganjirō, Nakamura Baigyoku, Arashi Rigyoku, Nakamura Dengorō, Arashi Ganshō, Ichikawa Udanji, Kataoka Gadō, Akizuki Keitarō, Fukui Mohei, Saori Keichirō; *Jōruri reciters* :—Settsu Daijō, Takemoto Osumidayū, Koshiji-dayū; *Puppet showmen* :—Monjūrō, Tamazō.

In the theatres the seats are divided into special, 1st class, and 2nd class. The charges are not always the same, varying with the nature of the play. The special seats cost from ¥ 2 to 6.

Yose are recreation-halls, several hundreds in number, in which take place all sorts of recitations, singing, buffoonery, sword-dances, jugglery, acrobatic feats, cinematograph, etc.

Wrestling-Hall, situated at *Namba*, where great bi-annual contests take place in January and May. These matches are, however, considered far inferior to the similar celebrations in Tōkyō; the wrestlers of Tōkyō and Ōsaka forming distinct guilds.

Naniwa-Odori is a dance performance by a large number of *geisha* girls, wearing a uniform dress, which is a long-sleeved garment of gay silk crape. Dancers are assisted by music and song performed by another band of *geisha*.

The dance takes place in *Futoku-kwaijō*, at *Shin-machi*, *Nishi-ku*, between 6 and 11 p.m. every night, for three weeks, from 3rd to 23rd April. The identical performance consisting of several pieces is repeated four times every night. *Entrance fee* (for one performance), —¥1.50, ¥1.00, ¥0.50. Holders of ¥1.50 tickets are supplied with chairs and are treated to *cha-no-yu* or the ceremonial tea.

Ashibe-Odori, similar to *Naniwa-Odori* already described:

Place of performance, at *Namba-shinchi*, *Minami-ku*; *Time of performance*, 6–11 p.m. every evening, between 5th and 25th April; *Entrance fee*, —¥2.00, ¥1.00, ¥0.50.

There are besides the places mentioned above, archery-halls, billiard-saloons (22 in number), target-practice rooms, fishing-ponds, etc.

Industry.

Ōsaka is the greatest industrial city not only of Japan but of the entire Orient. In 1909, there were 6,511 factories employing 69,926 persons, and producing manufactured articles valued at ¥194,506,900; the output having been almost doubled since 1894 (when it stood at ¥98,375,671). These manufactures may be classified under about sixty heads, of which the most important are cotton (also woollen) spinning and weaving. The great spinning or weaving-mills, such as *Ōsaka Bōseki*, *Settsu Bōseki*, *Iirano Bōseki*, *Kanakin Seishoku*, *Nippon Bōseki*, *Meiji Bōseki*, *Ōsaka Menshi*,

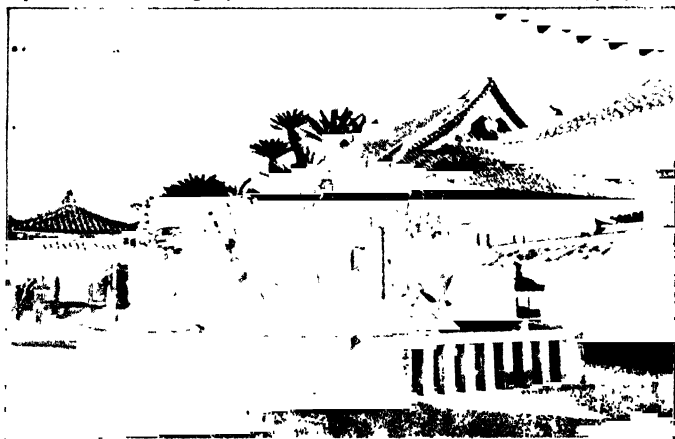
Temma Orimono, Ōsaka Gōdō Bōseki, etc., are nearly all situated in the city or in the suburbs. These factories operate altogether over 280,000 spindles, and annually consume more than 120,000 tons of coal. The output from these mills amounts to $\frac{1}{3}$ of the total product of the country. Ōsaka is thus one of the great cotton-yarn markets of the world. Other important industries are the refining of metals, making of prepared *Kombu* (Laminaria), hardware, tanned-leather, matches, and glass. Ōsaka is pre-eminently a city of chimney-stalks and smoke, there being as many as 700 tall, smoking factory-chimneys, which factories together consume something like 1,000,000 tons of coal. The following table gives some figures about these factories:—

Table showing Chief Manufactures
and Factories of Ōsaka.

Kind of Manufacture	Number of Factories	Operatives		Value of output <i>yen</i>
		Male	Female	
Spun thread	48	3,653	11,953	25,295,307
Refined metals	33	1,074	82	24,010,723
Muslin (<i>Yūzen</i>)	25	379	29	1,743,737
Woven fabrics	51	569	1,466	6,451,208
Rice cleaned & floured	91	200	25	3,793,102
Dyed fabrics	202	801	80	3,093,225
Iron wares	804	4,339	218	14,837,551
Wares of metals other than iron	266	1,681	612	6,440,304
Printed matter	178	1,472	268	6,052,641
Knitted goods	387	842	1,004	8,122,456
Metal wires	78	100	498	4,270,761
Oils	6	220	17	1,588,741
Leather	34	514	24	5,964,973
Ships and rigging	60	3,157	50	5,017,121
Umbrellas	72	95	81	1,307,882
Matches	23	702	1,209	2,806,015
Glass-ware	134	1,610	72	6,698,462
Manures	10	552	38	7,009,889
Drugs	42	221	128	1,046,491
<i>Sake</i> and other liquors	39	483	—	1,632,414
Confectionary	301	427	46	4,715,014
Papers	43	478	150	2,527,129
Socks, etc.	231	167	250	2,378,455
Patent medicines	298	151	217	3,076,066
Tobacco	4	173	522	5,171,433
Soap	25	163	163	1,894,179
Cement	4	503	134	1,911,056
Carts & <i>Jinrikisha</i>	71	678	2	1,564,765
Brushes	87	555	622	2,600,257
Buttons	38	452	212	1,456,429
Mats	64	214	228	1,590,482
Foreign clothing	161	333	40	2,603,208
Toilet articles	59	79	84	1,863,969
Coke	18	199	55	1,141,280
Clogs	260	313	198	2,056,946
Cabinet works	370	369	24	1,850,243
Bricks	13	239	34	1,073,980

Trade. Not only is Ōsaka the greatest manufacturing city, but it is the foremost commercial metropolis in the Orient. Situated as it is in the very centre of Japan, with many facilities of communication both by land and sea, with inhabitants who by centuries of training and inheritance have developed a great aptitude for trading, Ōsaka is doubtless destined to play a most important role in the commercial development of the Empire and of the Far East. The city's recent growth in manufactures must be an additional stimulus to its commercial development.

Trading Population. There are 92,558 people engaged in trade. There are 110 business associations of different kinds, with a total membership of 24,108. The total wholesale trade of the city amounts to ¥231,420,000, and the retail trade to ¥60,480,000.



Cycas Revoluta AT MYOKOKU-JI, SAKAI.

Foreign Trade. The foreign trade of Ōsaka is making rapid progress. Whereas in 1899 it amounted to but ¥11,650,000, it has risen in 1912 to ¥83,556,602, constituting 8 per cent. of the entire foreign trade of the country, and making Ōsaka stand third among trade ports of the country. That, contrary to the condition prevailing in other ports, in Ōsaka exports exceed imports by ¥31,000,000 must be attributed to the large dealings of Ōsaka with China and Chōsen. The chief items of export are cotton-yarn, sheetings, figured cotton-cloth, matches, refined sugar, *sake*, grey shirtings, umbrellas, straw baskets, cord, and straw-mats. The imports consist chiefly of raw cotton, rice, unrefined sugar, beans, hemp, hides, phosphorite ores, etc.

Banks. There are 46 different banks, of which 25 have their head-offices in Ōsaka, while the rest are branches or agencies of banks with head-offices elsewhere. The former class commands an

aggregate capital of ¥38,170,000. According to the latest returns for a given year, the money deposits at all the banks in the city amounted to ¥3,186,000,000, the loans made by these banks to ¥510,000,000, and the deposits withdrawn to ¥3,185,000,000, the bills discounted amounted to ¥947,000,000, bills for collection to ¥277,000,000, documentary bills issued to ¥64,000,000, the same called for to ¥108,000,000, money orders issued amounted to ¥481,000,000, the same received to ¥696,000,000.

Banks with a Capital of ¥1,000,000 or more.

<i>Name</i>	<i>Location</i>	<i>Capital yen</i>
Naniwa Ginkō	<i>Azawaji-machi Nichōme, Higashi-ku</i>	7,000,000
Fujimoto Bill-Broker	<i>Yokobori Itchōme, Higashi-ku</i>	1,000,000
The Thirty-Fourth Bank	<i>Kōrai-bashi Shichōme, Higashi-ku</i>	5,000,000
The One Hundred and Thirtieth Bank	<i>Kōrai-bashi Sanchōme, Higashi-ku</i>	5,000,000
Ōmi Ginkō	<i>Pingo-machi Sanchōme, Higashi-ku</i>	2,000,000
Osaka Nōkō Ginkō	<i>Imabashi Shichōme, Higashi-ku</i>	1,000,000
Kitahama Ginkō	<i>Kitahama Sanchōme, Higashi-ku</i>	10,000,000
Kōno-ike Ginkō	<i>Imabashi Nichōme, Higashi-ku</i>	3,000,000
Sumitomo Ginkō	<i>Kitahama Gochōme, Higashi-ku</i>	1,000,000
Yamaguchi Ginkō	<i>Karamono-chō Nichōme, Higashi-ku</i>	1,000,000
Nippon Ginkō (Branch)	<i>Nakanoshima Itchōme, Kita-ku, (Pl. 12, O4)</i>	60,000,000
Yokohama Specie Bank (Branch)	<i>Azawaji-machi Shichōme, Higashi-ku</i>	24,000,000
Mitsubishi Bank (Branch)	<i>Imabashi Shichōme, Higashi-ku</i>	1,000,000
Mitsui Bank (Branch)	<i>Kōrai-bashi Nichōme, Higashi-ku</i>	20,000,000
Dai-ichi Ginkō (Branch)	<i>Kōrai-bashi Sanchōme, Higashi-ku</i>	10,000,000
Dai-san Ginkō (Branch)	<i>Hommachi Shichōme, Higashi-ku</i>	5,000,000
Taiwan Ginkō (Branch)	<i>Kōrai-bashi Itchōme, Higashi-ku</i>	10,000,000
Chūsen Ginkō (Branch)	<i>Doshō-machi Shichōme, Higashi-ku</i>	10,000,000

Companies and Firms. There are altogether 559 companies with the aggregate capital of ¥164,200,000.

Firms with a Capital of ¥1,000,000 or more.

<i>Name</i>	<i>Kind of business</i>	<i>Location</i>	<i>Capital yen</i>
Nippon Nitrate Manure Co.	Manufacture and sale of nitrate of lime and carbonate of lime	<i>Azabori, Nishi-ku</i>	1,000,000
Naijwai Fishery Co.	Whale fishing, etc.	<i>Utsubo Minami-dōri Gochōme, Nishi-ku</i>	1,000,000
Ehime Cotton Spinning Co.	Cotton-yarn spinning	<i>Kyutarō-machi Nichōme, Higashi-ku</i>	1,000,000
Nippon Volcanic Ash Co.	Collection and refining of volcanic ash	<i>Imabashi Sanchōme, Higashi-ku</i>	1,000,000
Osaka Cotton Spinning Co.	Spinning and weaving	<i>Sangonya Kami-no-chō, Nishi-ku</i>	5,000,000
Osaka Ryū-sō Co.	Manufacture & sale of sulphuric acid, soda, etc.	<i>Nishino Shimo-no-chō, Nishi-ku</i>	3,000,000
Osaka Alkali Co.	Manufacture of alkali	<i>Minatoya-chō, Nishi-ku</i>	1,000,000
Osaka Cement Co.	Manufacture of cement and lime	<i>Kiya-machi, Nishi-ku</i>	1,000,000
Chū-ō Cement Co.	Making & sale of cement	<i>Yatowataya-chō, Nishi-ku</i>	1,500,000
Sakura Cement Co.	Making and sale of cement and lime	<i>Kizugawajiri, Nishi-ku</i>	1,000,000
Fuji Paper Co. (Factory No. 7)	Making and sale of foreign paper	<i>Nishino Shimo-no-chō, Nishi-ku</i>	10,000,000

Teikoku Hemp Manufacturing Co.	Making of hemp cloth	<i>Utsubo Kita-dōri Itchōme, Nishi-ku</i>	<i>yen</i> 6,400,000
Settsu Bōseki Co.	Spinning and sale of cotton-yarn	<i>Kizugawa-chō Nichōme, Minami-ku</i>	1,735,000
Ōsaka Gas Co.	Manufacture of gas for lighting and heating	<i>Naka-no-shima Sanchōme, Kita-ku</i>	6,000,000
Ōsaka Gōdō Bōseki Co.	Spinning and sale of cotton-yarn	<i>Dōjima-Hama-dōri Nichōme, Kita-ku</i>	2,400,000
Meiji Seiren Co.	Metal refining & making of sulphate manure	<i>Naka-no-shima Shichichōme, Kita-ku</i>	3,000,000
Ōsaka Electric Copper Works Co.	Electric copper refining, making of copper plate and wires	<i>Temma-hashi-suji Nishi-Nichōme, Kita-ku</i>	1,200,00
Temma Weaving Co.	Manufacture of cotton-cloth	<i>Temma-hashi-suji Nishi-Nichōme, Kita-ku</i>	1,000,000
Nippon Cotton Co.	Sale of cotton and yarn	<i>Naka-no-shima Nichōme, Kita-ku</i>	2,000,000
Fukushima Bōseki Co.	Spinning and sale of cotton-yarn	<i>Shimo-Fukushima Itchōme, Kita-ku</i>	1,200,000
Nippon Bōseki Co.	Making & sale of gassed thread and yard	<i>Shimo-Fukushima Itchōme, Kita-ku</i>	2,750,000
Naigwai Cotton Co.	Sale of raw cotton and making and sale of cotton-yarn and cloth	<i>Genzō-machi, Kita-ku</i>	2,500,000
Settsu Seiyū Co.	Manufacture of oils, whale-fishing, and collection of fishery products, their preparation and sale	<i>Yasui-chō, Kita-ku</i>	1,000,000
Tōyō Hogei Co.	Whale-fishing and collection of fishery products, their preparation and sale	<i>Utsubo Kitadōri, Nishi-ku</i>	7,000,000
Tōyō Mokuzai Bōfu Co.	Antisepticizing of timber	<i>Imabashi Sanchōme, Higashi-ku</i>	1,500,000
Ōsaka Electric Light Co.	Supply of electric light and power, making of electric apparatus	<i>Naka-no-shima Gochōme, Kita-ku</i>	7,200,000
Ōsaka Yōgyō Co.	Making and sale of bricks	<i>Naka-no-shima Sanchōme, Kita-ku</i>	1,000,000
Muslin Bōseki Co.	Weaving and sale of muslin	<i>Nakatsu-mura Kōnyū-ji, Nishinari-gun</i>	1,500,000
Nippon Match Co.	Making of matches	<i>Kohama-mura, Nishinari-gun</i>	1,000,000
Fujita-gumi	Mining, Forestry, Agriculture	<i>Dōjima Kita-machi, Kita-ku</i>	6,000,000
Ōsaka Sampin Exchange	Exchange in cotton, cotton-yarn and cloth	<i>Kita Kyūtarō-machi Sanchōme, Higashi-ku</i>	1,000,000
Ōsaka Stock Exchange	Transactions in stocks, shares, and bonds	<i>Kitakama Nichōme, Higashi-ku</i>	7,000,000
Ōsaka Fire & Marine Insurance Co.	Insurance against fire, marine, and transportation accidents	<i>Bingo-machi Shichōme, Higashi-ku</i>	1,000,000
Nippon Cotton Co.	Sale of cotton and yarn	<i>Imabashi Shichōme, Higashi-ku</i>	2,000,000
Naigwai Fishery Co.	Whale-fishing and other fishery	<i>Utsubo Minami-dōri Gochōme, Nishi-ku</i>	1,000,000

Daidō Indigo Co.	Sale of artificial indigo	<i>Itchibori Minami-dōri Itchōme, Nishi-ku</i>	<i>yen</i> 1,000,000
Japan Marine & Fire Insurance Co.	Marine, fire, and transportation insurance	<i>Yedobori Minami-dōri Nichōme, Nishi-ku</i>	3,000,000
Nankai Railway Co.	Railway transportation	<i>Namba Shinchi Rokuban-chō, Minami-ku</i>	8,540,000
Dōjima Rice Exchange	Time and spot bargains in rice	<i>Dōjima Hama-dōri Itchōme, Kita-ku</i>	1,200,000
Ōsaka Shūsen Kwaisha	Marine transportation	<i>Tomijima-chō, Kita-ku</i>	16,500,000
Teikoku Seishi Co.	Making of cotton-thread	<i>Azuchi-machi Nichōme, Higashi-ku</i>	3,000,000
Keihan Electric Railway Co.	Transportation & supply of electric power	<i>Ii-rokata-machi, Kitakawachi-gun</i>	7,000,000
Mino-o-Arima Electric Railway Co.	Transportation	<i>Ikeda-machi</i>	5,500,000

Exchanges and Markets. *Exchanges.* There are in Ōsaka four exchanges, namely for cereals; for stocks; for cotton, cotton-yarn and cloth; and for oils. Of these the *Dōjima* Exchange for rice and other cereals stands pre-eminent both on account of its long history, extending over three hundred years, and of its great influence in regulating prices in general. The following are the names and locations of the exchanges:—

Ōsaka *Dōjima* Rice and other Cereals Exchange (*Dōjima-Hama-dōri Itchōme, Kita-ku*); Ōsaka Stock Exchange (*Kitahama Nichōme, Higashi-ku*); Ōsaka Three Articles (cotton, cotton-yarn & cotton-cloth) Exchange (*Kyūtarō-machi Sanchōme, Higashi-ku*); Ōsaka Oil Exchange (*Bungo-machi, Higashi-ku*).

The Markets are mostly for vegetables and fish, and are twenty-four in number, of which the most important one is situated at *Temma*.

Other Trade-organs:—Ōsaka Chamber of Commerce (*Dōjima-Hama-dōri Itchōme, Kita-ku*); Ōsaka Industrial Museum (*Dōjima-Hama-dōri, Kita-ku*); Ōsaka Industrial Association (within Ōsaka Industrial Museum); Ōsaka Inquiry Association (*Kitahama-dōri Sanchōme, Higashi-ku*); Ōsaka Clearing-House (*Naka-no-shima Itchōme, Kita-ku*); Ōsaka Bankers' Club (*Naka-no-shima Itchōme, Kita-ku*).

Schools, Hospitals, Churches, Newspapers, etc.

Schools. Ōsaka Higher Technical School (*Tamae-machi Itchōme, Kita-ku* Pl. S 11); Ōsaka Higher Medical School (*Jōan-machi, Kita-ku*); Ōsaka Higher Commercial School (*Tennōji Karasu-ga-tsuji, Minami-ku*); Ōsaka Local Military Preparatory School (*Ōtemae, Higashi-ku*); Kwansai Daigaku (a college, *Kami-Fukushima Nichōme, Kita-ku*); Agricultural School (*Katsuyama-machi, Minami-ku*); Tennōji Normal School (*Minami-Kawabori-machi, Minami-ku*, Pl. R 13); Kitano Middle School (*Shibata-chō, Kita-ku*, Pl. O 1); Ichioka Middle School (*Ichioka-chō, Nishi-ku*, Pl. J 9); Tennōji Middle School (*Kami-Moto-machi, Higashi-ku*); Imamiya Middle School (*Imamiya, Minami-ku*); *Dōjima* Girls' Higher School (*Dōjima, Kita-ku*);

Shimizudani Girls' Higher School (*Shimizudani, Higashi-ku*); Yūhiga-oka Higher Normal School (*Yūhiga-oka-chō, Minami-ku*); Yūhiga-oka Female Normal School (*Kitayama-machi, Minami-ku, Pl. R 11*); Kwansai Industrial School (*Kami-Fukushima, Kita-ku*); Ōsaka Commercial School (*Kami-Fukushima, Kita-ku*); Navigation School (Branch).

Christian School :—Myōjō Commercial School (*Sanada-yama, Higashi-ku*); Ōsaka Trinity Theological School (*Kawaguchi-chō, Nishi-ku*); Ōsaka Sōai Girls' School (*Hommachi, Higashi-ku*); Wilmina Girls' School (*Niemon-chō, Higashi-ku*); Baikwa Girls' School (*Kitano, Kita-ku*); Bishop Pool's Memorial Girls' School (*Kawaguchi-chō, Nishi-ku*).

Hospital :—Ōsaka Higher Medical School's Hospital (*Jōan-machi, Kita-ku*); Red Cross Society's Hospital (*Tennōji Fudegasaki, Minami-ku*); Ōgata Hospital (General, *Itachibori Shichōme, Nishi-ku*); Takayasu Hospital (General, *Doshō-machi Shichōme, Higashi-ku*); Kwaisci Hospital (General, *Kimugasa-chō, Kita-ku*); St. Barnabas Hospital (General, *Kawaguchi-chō, Nishi-ku*); Horiuchi Hospital (Ear, Nose, and Throat, *Imabashi-dōri Sanchōme, Higashi-ku*); Ōgata's Female Hospital (*Imabashi-suji, Higashi-ku*).

Christian Churches are thirty in number, of which 27 are Protestant and 3 Roman Catholic. Connected with these churches there are 21 Japanese pastors and 8 foreign missionaries.

Newspapers :—Ōsaka Asahi Shimbun (*Naka-no-shima Sanchōme, Kita-ku*); Ōsaka Mainichi Shimbun (*Ōkawa-machi, Higashi-ku*); Ōsaka Shimpō (*Imabashi-suji Sanchōme, Higashi-ku*); Ōsaka Jiji-shimpō (*Kōrai-bashi Sanchōme, Higashi-ku*); Ōsaka Chōhō (*Yotsubashi, Nishi-ku*); Ōsaka Nippō (*Dōjima-Hama-dōri, Kita-ku*); Ōsaka Nichi Nichi (*Kitahama, Kita-ku*).

Public Library :—Ōsaka Toshokwan (*Naka-no-shima Kōen, Kita-ku*), is a fine stone building, a gift to the city from Baron Sumitomo, a millionaire of Ōsaka. It contains 60,500 Chinese and Japanese works and 6,500 European books. During 1909 it was visited by 135,000 people (Entrance fees: *Special 5 sen, Ordinary 2 sen*).

Places of Interest.

Ōsaka though possessing a long history cannot boast of very many places of interest from either the artistic or the antiquarian point of view. For its growth during the last three hundred years has been chiefly industrial and material. The following are, however, some of the places which will perhaps repay the visit of foreign tourists :—

Naka-no-shima Park (Pl. P 4), 0.5 m. in 5 min. by *jūrikisha* from Ōsaka Station, is a small park (7 acres) laid out not many years ago, and situated at the E. end of *Naka-no-shima*, a long island dividing the River *Yodo* into two streams and constituting the central section of the city. The park is interesting not on account of its extent or the beauty of its landscape, but on account of its being the only park in the midst of the great industrial life of the city.

At its E. side are found the *Hōkoku-jinsha* (Shintō), Statue of *Toyotomi Hideyoshi*,* Public Meeting Hall (Pl. 14, P 4), Library (Pl. 13, P 4), Bankers' Club, Ōsaka Hotel (Pl. P 4), Monument to *Kimura Nagato-no-kami* (*Shigenari*).

Hōkoku-jinsha (Pl. P 4), established in 1880, is dedicated to Toyotomi Hideyoshi (or *Taikō Hideyoshi*), with whom are associated *Hideyori* his son and *Hideyori* his brother. The stone lanterns in the temple grounds are believed to have been brought over by Hideyoshi's generals from Korea. In the statue above-mentioned, Hideyoshi is represented as wearing a *jimbaori* (or 'camp coat').

* **Toyotomi Hideyoshi** (1537-1598 A.D.), born in Owari Province, early attached himself to *Oda Nobunaga*, the famous lord of *Owari*, serving at first in the menial capacity of a sandal-carrier. But his extraordinary intelligence at once attracted the attention of his master, and rising step by step he soon obtained a high command in the army and became a big Daimyo himself—the fief of *Nagahama* with a revenue of 220,000 *koku* of rice being given him after the overthrow of its former Daimyo, *Asai*. When Nobunaga was killed in Kyōto in 1582 by the rebel *Mitsuhide*, *Hideyoshi* was at the head of an expedition against the powerful *Mōri*, the lord of the larger part of *Chūgoku*; and on the news of that sad event reaching him, he at once concluded peace with *Mōri*, and hastened back toward Kyōto, engaging *Mitsuhide* in a pitched battle at *Yamasaki* (near Kyōto) and utterly routing him. He now set up as Nobunaga's successor *Hideyoshi*, the son of Nobunaga's heir, the latter having been killed at the same time as his father. But Hideyoshi seized the reins of power himself. He now built the famous castle of Ōsaka, where he transacted the great affairs of State as the *Kwampaku* or Prime Minister. Thus Hideyoshi became, within a few years after the death of his chief, the most powerful man in the realm. But the central authority was far from extending throughout the Empire, and the *Kwampaku* Hideyoshi at once began operations for the unification of all Japan. One after another he brought into subjection the province of *Kii*, the island of *Shikoku*, and *Hokuroku-dō*, till in 1586 his great rival *Iyeyasu* himself came to Ōsaka to pay him homage, from which event Hideyoshi's pre-eminence seemed to acquire an additional lustre. Next year he chastised into obedience *Shimazu*, the powerful Daimyo of Southern *Kyūshū*, and in 1590 utterly overthrew the *Hōjō* power in *Odawara* and pacified all the N.W. provinces. Now that peace was restored over all Japan, Hideyoshi set to work to realize his great ambition of a world-empire; he wanted to conquer China. In 1592 his armies overran the larger part of the kingdom of Korea, till their advance was checked in North Korea by a strong army dispatched by China, then under the Ming Dynasty, to aid its vassal kingdom. The Japanese, though successful in battles thus far, accepted in 1594 the Chinese overtures of peace. But when the Chinese Embassy arrived the next year, the proud tone of the letter presented so offended Hideyoshi, that a second expedition was immediately decided upon. The armies dispatched in 1597 were, however, withdrawn on the death of the great hero, which occurred in 1598, at the age of sixty-two. Hideyoshi was buried at *Amida-ga-mine* in Kyōto, where a great shrine (*Hōkoku-jinsha*) was built and dedicated to him.

Monument of Kimura Shigenari,* erected in 1896 by the citizens of Ōsaka in appreciation of his faithful deeds, the pillar consisting of a granite stone taken from the former rampart of the Ōsaka Castle.

* **Kimura Shigenari**, a loyal retainer and official of *Hideyori*, the son and successor of Hideyoshi, was a young man of twenty-one, when he died fighting for his lord. On the conclusion of peace between Tokugawa Iyeyasu and Hideyori, Kimura was sent to get Iyeyasu's signature and *keppan* (blood-seal) for the treaty of peace, and he succeeded in inducing Iyeyasu to affix a new blood mark before his very eyes, as he suspected that the one already on the paper might not be genuine. This was at the end of the first siege. The second

siege soon followed. Now Kimura knew that there was no hope of final victory for his lord's arms, and one day made up his mind to die fighting. That morning he fasted, and when asked the reason he explained that he wanted to leave no unseemly stain on his memory; for he said that he feared the possibility, when his gory head was carried to the enemies' camp, of rice cropping out from the alimentary canal.

Kōkwai-dō ('Public meeting hall,' Pl. 14, P 4). A building seating 1500, put up in 1903, is now being pulled down, in order to be replaced by a larger and more substantial structure.

Right across a river in the N. of the Park stands the Ōsaka Court of Appeal and the Local Court of Justice, and toward the W. across a street (*Ōebashi-dōri*) is the Ōsaka Branch of the Bank of Japan, Ōsaka Post and Telegraph-Office, etc., while in the distance toward the E. the eye will catch the massive remains of the Ōsaka Castle.

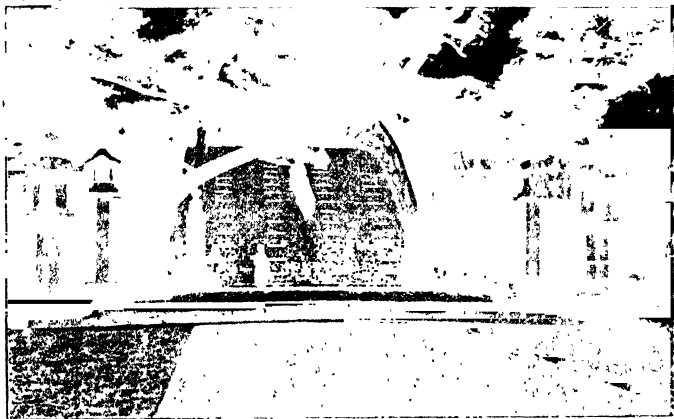
Now crossing *Namba* Bridge from the E. extremity of *Naka-no-shima* and directing our course toward the N.E. we come first to a vegetable market (*Temma-Aomono-ichiba*) and then to the famous Temman-gū Shrine.

Temman-gū (Pl. Q 4), at *Temma-Daiku-machi, Kita-ku*, 1.5 m. S.E. from Ōsaka Station or 0.7 m. S. of Temma Station, dedicated to *Sugawara Michizane* (see Route II, P. 19), is an ancient temple, established in 949 A.D. by order of the Emperor *Murakami*. The present buildings are practically new, having been reconstructed or extensively repaired in 1901. There are several auxiliary shrines besides the main one, and behind them all a sacred park and pond (*Kame-no-ike*). *Festivals*. There are two annual festivals; the first taking place on the 24th and 25th of January is called *Itatsu-tenjin*; the second festival, which comes on the 25th of July, is popularly known as the *Natsu-matsuri* (or Summer festival), and is in fact a great affair of the city. On the afternoon of the festival day the sacred-car is carried to the bridge *Naniwa*, where at 4 p.m. it is placed in a boat, destined for the appointed place of sojourn at *Matsushima*. Thousands of pleasure-boats adorned with innumerable paper-lanterns accompany the sacred-car on its journey, while as the evening approaches the banks of the stream are lined with a dense crowd of people forming a torch-light procession, and at the same time big bonfires are lighted at street corners and fireworks are sent up here and there. As night wears on, other boats are fitted up to meet the sacred-car on its return journey—some of these being adorned with life-like figures of historical personages attired in gorgeous costumes, while with them on board are men who dance and sing to the sound of drums. About midnight the sacred-car reaches Matsushima, and soon commencing the return journey is back at the Temman Shrine by dawn of the next day. The summer festival of Temman-gū resembles the *Gion-e* festival of Kyōto in being a great social affair of the city.

Dai-gū-ji (about 0.7 m. N.W. from Temman-gū, Pl. P 3) is an old Buddhist temple founded by the famous priest *Kūkai*, better known as *Kōbō-Daishi*. Within its precincts are found the tomb of

Yodo-Gimi, consort of Toyotomi Hideyoshi and the mother of Hideyori, and a splendid wistaria trellis. This temple, however, will scarcely repay the visit of an ordinary tourist who has little time to spare.

The Mint (Pl. R 4), 1.7 m. from Ōsaka Station and 0.3 m. from Sakura-no-miya Station is at *Shin-Kawasaki-chō*, in *Kita-ku*, and by the River Yodo, (permits obtained through hotel keepers). Established in 1871, it was the first modern mint in the country and remains to this day the only one in the Empire. All the coins of the country are made here, as well as various kinds of medals issued by the Government. The Mint also refines and analyses gold and silver bullion and makes assays of mineral ores. In the Mint grounds are many cherry-trees, which make the place very attractive in the flower season.



SUMIYOSHI-JINSHA, NEAR ŌSAKA.

Sempu-kwan, a fine building with an excellent landscape-garden, belongs to the Department of the Imperial Household. It is now loaned to the Ōsaka Fine Arts Association, which periodically holds here an exhibition of fine arts. Now crossing the river by the Yodo-gawa Bridge, we come to Sakura-no-miya (Pl. S 3), a shrine dedicated to *Amaterasu-Ōmikami*, the great ancestress of the Japanese Imperial House. The shrine is 0.2 m. from Sakura-no-miya Station. In its neighbourhood, on the left bank of the River Yodo, are hundreds of cherry-trees extending for a distance of about 0.7 m. which attract admiring crowds in the spring. Many come in pleasure boats, as is the case at *Mukōjima*, Tōkyo.

The Reservoirs (Pl. R 2) for the water system of Ōsaka are reached after about 0.3 m. E. from *Sakura-no-miya*. Here the water from the river is purified, filtered, and stored in order to be distributed throughout the city. There are 7 settling-ponds, each 336 ft. by

258 ft. and 11 ft. deep; here the water is left for 14 hours in order for the suspended impurities to settle. The filtering-ponds, 14 in number, are 240 ft. square and 9½ ft. deep, of which a depth of 4½ ft. is filled with sand. The filtering process occupies 24 hrs. for 8 ft. of water. The reservoirs, 4 in number, are 270 ft. by 234 ft. and 10 ft. deep. The total length of water-pipes in the system is about 117 *ri* (285 miles), which in 1909 supplied about 160,000 houses with 46,420,000 *koku* (1,842,774,000 gallons) of water.

In the neighbourhood of the reservoirs are *Bo-on-ji* (Pl. S 1), a Buddhist temple well known on account of its lotus pond, and *Daichō-ji*, close to Amijima Station, visited by sentimentalists on account of a lovers' tomb found in its grounds, *viz.* the tomb of *Koharu* and *Jihui*, celebrated in dramatic literature. After about 0.7 m. from Daichō-ji we come to *Bizen-jima* and the Kyō-bashi Bridge, on crossing which we find ourselves right in front of the Kyō-bashi entrance of the Castle. (The Ōteguchi entrance of the Castle may be reached by going straight from the Mint, *via* the bridge *Temma*.)

* *Temma-bashi* (Pl. R 5), an iron bridge 120 *ken* or 239 yds. long, built in 1888, is one of the three great bridges of Ōsaka, the other two being *Tenjin-bashi* and *Naniwa-bashi*, all spanning the main stream of the River *Yodo*. The *Temma* Bridge is the highest up the river of the three, but is below the *Yodo-gawa* Bridge, which is close to the Mint. *Tenjin-bashi* (Pl. Q 5) an iron bridge 131 *ken* or 260 yds. long, built in 1888, is the next below the *Temma* Bridge. It commands a fine view of the city, and in summer time the river in its neighbourhood forms a most attractive resort for well-known pleasure-boats. *Naniwa-bashi* (Pl. P 4), an iron bridge about 100 *ken* (198 yds.) long, the lowest down the stream of the three great bridges, spans the *Yodo* at the upper end of *Naka-no shima*, which lying in mid-water divides the river into *Tosa-bori-gawa* in the S. and *Dōjima-gawa* in the N.

Ōsaka Castle (Pl. S 5) is at *Ōte-Shin-machi*, *Higashi-ku*, and is about 2.7 m. in 30 min. from Ōsaka Station and 0.7 m. from Tamatsukuri Station. (Permits to view obtained through hotel keepers.) In place of the imposing and splendid structures of former days, there now stand modern buildings, the headquarters of the Fourth Army Division. This famous castle, known in the days of its glory by the name of *K'in-jō* or the 'Golden Castle,' was built by Toyotomi Hideyoshi in 1584. The castle was surrounded by high walls, on which stood numerous turrets, and which were altogether 1 *ri* or 2.4 miles in circumference, being further surrounded by deep trenches or moats 80-160 yds. wide. The walls were constructed mostly of granite stones, some of them of immense size (40 ft. in length, 10 ft. in height, and several ft. in thickness) as may still be seen. The walls were pierced by the four gates of *Ōte*, *Aoya*, *Kyō-bashi*, and *Tamatsukuri*. Hideyoshi in building the castle requisitioned building material from his subordinate generals, who vied with one another in sending these big stones. Most of the superstructure, including the famous donjon, was destroyed by fire in 1868 (see 'History' on P. 165). There is therefore not much to see, but the view from the platform (150.1 ft. above sea-level) on which the old donjon stood, is extensive, taking in Mts. *Iiei* and *Atago* in the N.E., the moun-

tains of Yamato Province in the S.E., and in the S. *Kongō-zan*, celebrated in connection with the exploit of *Kusunoki Masashige* (see P. 126); while nearer at hand we see the silvery streams of Yodo and Yamato, as well as the bustling and smoke-covered metropolis, and far off across the blue waters of Ōsaka Bay the mountains of *Shikoku*. Close by the platform is the famous well *Kin-mei-sui* or 'gold-sparkling water,' the inexhaustible supply from which supported the Toyotomi Family and their followers during the sieges of 1614 and of 1615. The Ōsaka Municipality has here a reservoir, where the filtered water from the original reservoir (P. 163) is conducted before it is distributed throughout the city. *Chi-tenjō*, *Geba-no-matsu*, etc. are a few mementos of the old days. In the neighbourhood of the castle are situated the Arsenal (at *Aoya-guchi*), the *Kaikōsha* or Military Club, Local Military Preparatory School, Garrison Hospital (all these near *Kyōbashi-guchi*), and Drill Grounds on the sides of *Ōte-guchi* and *Tamatsukuri-guchi*.

History. The site of Ōsaka Castle was previously occupied by Hongwan-ji Temples, called in those days *Ishiyama-midō* or *Ōsaka-gobō*. The head priest, *Rennyō*, of the Hongwan-ji Sect, which had its headquarters at *Yamashina*, Yamashiro Province, built a branch temple here in 1496 A.D. In 1532, however, the head-temple at Yamashina was destroyed by the forces of *Sasaki* and *Hokke* sectaries, and the head-priest *Shōnyō* removed the headquarters of Hongwan-ji to Ōsaka (*Ishiyama-midō*), taking with him the chief image of *Amida*. And in order to defend themselves against the prevailing civil strifes of the time the priests at once began to fortify the place, turning the temple practically into a fortress. *Oda Nobunaga* found in Hongwan-ji a great obstacle to his unification policy and began in 1574 his well-known siege of this temple-fortress, but contrary to expectation priest-soldiers showed themselves stubborn fighters. It was only after several years that the priests finally succumbed, not, however, to Nobunaga's forces, but before an Imperial interference. (Hongwan-ji, after changing its seat successively to *Sagi-no-mori*, Kii Province, and to *Nakajima*, Ōsaka, finally fixed it at *Rokujō*, Kyōto.) In 1881 Toyotomi Hideyoshi who had already filled the place left vacant by the death of Nobunaga, set about building a castle on the old site of Hongwan-ji, and the next year the great castle stood completed before the wondering eyes of the whole nation. The new castle measured 1.4 m. from E. to W. and 1.2 m. from N. to S., being over 3 *ri* (7.3 m.) in circumference and covering an area of more than 274 acres. The present ruins show only the foundations of the innermost citadel, the original castle precincts having extended beyond *Temma-gawa* in the N., to *Tenniji* and *Yamato-gawa* in the S., and to the sea in the W. The citadel was surrounded by two lines of outer defence works, consisting of walls on which stood large and small towers (*yagura*), each line being surrounded by moats. The castle had altogether 48 large towers and 76 small towers. The inner citadel was entered by double gates, and from an elevated platform—the foundation of which was 75 ft. below ground.—there rose the seven-storied donjon (*tenshu-kaku*) to a height of 102 ft. With the new castle Ōsaka now became and remained till 1596 the actual seat of Government of Japan; Hideyoshi in the latter year built a new castle at *Fushimi*, where he thenceforth resided till his death in 1598. *Hideyori* with his mother *Yodo-Gimi* now removed to Ōsaka, and tried to maintain the prestige of the House of Toyotomi against the growing and all-absorbing power of *Tokugawa* at Fushimi. In November 1614 *Iyeyasu* invested the Ōsaka Castle, which was defended under Hideyori by a large army of veterans. On the conclusion of peace in December all the outer defence works were destroyed and the two outer lines of moats filled in. The castle, now reduced to the inner citadel, was again invested by the army of *Iyeyasu* in April, 1615, and with its fall in the following month ended the power and glory of the house of Toyotomi. The castle, now greatly damaged, was restored by the Tokugawa Government in 1660. In 1867 the members of the foreign legations were received within its walls by *Tokugawa Yoshikisa* (popularly

called *Tokugawa Keiki*), the last of the Shoguns. Later in the year, Yoshihisa, after having been relieved at his request of the Shogunate authority, tried to force his way to Kyōto with a large bodyguard; on the way his troops came into conflict with the forces of the Satsuma-Chōshū coalition and were beaten, and he retreated to the castle, but shortly afterwards (January 1868) left it finally by steamer for Yedo (now Tōkyō). It was after this, in September 1868, that the castle buildings took fire and were burnt down. In the following November the Imperialists entered the castle, which has since been turned into the headquarters of a powerful garrison.

The Museum (Pl. Q 6) situated at *Hommachi-Hashizume, Higashi-ku*, and about 1.7 m. from Ōsaka Station, contains many fine art objects. Within the precincts are found sale-rooms, tea-houses, gymnasium ground, zoological show, and botanical gardens. There is also a music-hall with a stage, where musical concerts and *nō* dances take place periodically.

Articles on Exhibit at Ōsaka Museum

	<i>Home-made</i>	<i>Foreign</i>	<i>Total</i>
Pictures & Writings	551	216	767
Porcelain wares	68	3	71
Lacquer wares	37	—	37
Swords & Carved objects	24	3	27
Metal articles	14	12	26
Miscellaneous	228	1	229
Bottled articles	1	—	1
Stuffed snakes	20	—	20
Stuffed animals	170	—	170
Stuffed birds	100	—	100
Fish and Shells	98	—	98
<i>Total</i>	1,311	235	1,546

Harbour-Works and Neighbourhood. An afternoon may be devoted to visiting the harbour-works and neighbourhood, which constitute the W. corner of the city. One may avail oneself either of a city tram-car (requiring 20 min. from *Nakanoshima*), or *jinrikisha* from the Ōsaka Hotel (in 30 min.), or else the Nishinari Line (see P. 147).

The Aji-kawa, running in front of Aji-kawa Station, is the principal channel by which the River Yodo empties itself into the sea. There is another smaller but important mouth—the *Kizu-gawa*—which runs on the E. side of the *Aji-kawa*. The name Aji-kawa is derived from *Kawamura Anji* or *Yasuharu* (popularly known as *Kawamura Zuiken*), who between 1684 and 1687 successfully carried on thorough riparian works throughout this channel, so as to admit large junks (in modern days small steamers also) quite into the city. *Miwotsukushi* are old timber posts in mid-stream, which were placed there as channel marks between the mouth of the Aji-kawa and the sea in front of *Tempō-zan*; only three or four of them now remain. They have always interested visitors to Ōsaka as a curiosity, and their shape has been adopted as the badge of the municipality of Ōsaka. **Sakura-jima Park** is close to the Tempō-zan Station of the Nishinari Line, near the point where the Aji-kawa empties itself into the sea. A sea-bathing place is opened in summer, and there is a circular track where bicycle races are held. A large number of *Ume*

(plum) and cherry-trees have recently been planted. *Tempō-zan* is a low hill at the lower end of the left bank of the *Aji-kawa* and on the opposite side to the Sakura-jima Park. It was made in 1831 with the mud taken out in the course of dredging the *Aji-kawa*. A modern lighthouse has been erected on it. *Harbour-Works* (Harbour-works Office on the left bank of the *Aji-kawa*). The new harbour consists of inner and outer basins. The *outer basin* is protected from the sea by two large breakwaters. The N. breakwater starts from the right bank at the mouth of the *Aji-kawa*, and runs in a S.W. direction into the sea for 1.7 m. The S. breakwater starts from a point 1,860 yds. from the lighthouse at the mouth of *Shirinashi-gawa*, a small channel lying between the *Aji-kawa* and *Kizugawa*, and first runs for 840 yds. in a N.W. direction, then extends S.W. for 2.1 m. The two breakwaters approach each other at the outer ends, leaving a passage between which is 200 yds. wide at the bottom, and 28 ft. deep at low tide. The *inner basin* is protected by a breakwater, which starts from the right bank at the mouth of the *Kizu-gawa*, and, running in the main in a N.W. direction for 1,820 yds., meets with the S. breakwater of the outer basin. From the space thus enclosed 1217 acres of the foreshore have been reclaimed, which will be turned into building-lots, while on the river banks there will by-and-by be constructed several docks.

The works were commenced in October 1897, and so far there have been completed the N. and S. breakwaters of the outer basin, the main pier (500 yds. long and 30 yds. wide), the dredging of the basin and the reclamation of the foreshore as above-mentioned, and a wide macadamized road connecting the city with the main pier. The street tramway extends along this road as far as the pier. The harbour-works were sufficiently advanced in 1903 to admit ships, and when the War of 1904-5 broke out in the following year a large number of troops were shipped from here for Manchuria. There is now a scheme on foot to build a connecting railway-line, so as to bring the harbour into direct communication with the national railways. Much yet remains to be done before the harbour can be utilised to the extent that it is intended it should be.

Having thus briefly sketched the itinerary through the N. quarters of the city, let us turn our attention to the southern. The sights of interest in these quarters are two, the *Tennō-ji Temple* and *Imamiya Park*. *Tennō-ji* may be reached (1) by taking the railway traversing the E. skirts of the city, alighting at *Tennōji* and walking a short distance northward, (2) by street tramway, (3) by carriage, taking a round-about route, or (4) by *jinrikisha*. Perhaps the last mode is the best, as it will be the shortest both in point of distance and of time. By taking *jinrikisha*, then, we first come to *Sanada-yama* and *Sutshō-yama* (near *Tamatsukuri*). The former elevation is the site of a fortress constructed (in 1615) by *Sanada Yukimura*, considered a great strategist on the side of Toyotomi, and the latter is where *Maeda*, the lord of *Kaga*, who was on the side of Tokugawa, pitched his camp. Both the hillocks command excellent views.

Takatsu-no-miya-ato (0.3 m. from Momoyama Station) is the site of an ancient palace of the Emperor Nintoku* (313-399 A.D.).

* *Emperor Nintoku* was 16th in succession from *Jimmu-Tennō*. His father, Emperor Ōjin, appointed as Crown Prince a younger son, *Uji-no-Wakairatsuko*, instead of Nintoku who was the eldest of his sons. But on the father's death the Crown Prince insisted that Nintoku should ascend the throne, because he was the elder, while Nintoku declined to do so, because he wished to respect their late father's wishes. After three years, during which neither of them sat on the throne, the Crown Prince killed himself in order to make way for the accession of his elder brother. Whereupon Nintoku ascended the throne and fixed his seat of Government at *Takatsu*. In the 4th year of his reign, the Emperor one day noticed as he sat on the gallery of his palace that very little smoke ascended from the houses of the people, and concluded that they were suffering from dire want. Thereupon the Emperor remitted their taxes for three years, at the same time practising great economy himself. At the end of those three years he saw by the increased smoke that the people were getting prosperous and exclaimed "I am already rich." Replying to the query of the Empress how he could be rich when the palace itself was old and in ruins, he said, "Heaven appoints the monarch for the sake of the people—the latter being the foundation on which the former rests: hence the people's prosperity is my prosperity." His subjects, now greatly moved by the Emperor's benevolent attitude, volunteered to pay increased tribute in order to repair the palace; but for some years the offer was not accepted, the Emperor being content with the old palace. When, however, the new palace came to be built, the people are said to have been most liberal and enthusiastic in their offers of both service and material. The good Emperor, during his reign of 87 years, did much to help husbandry, by completing many important engineering works. *Nintoku-Tennō*, as his name indicates, remains in Japanese history as an ideal of benevolent kingship.

Kōzu-jinsha (Pl. Q 9), situated at *Kōzu Ichiban-chō, Minami-ku*, (1 m. from Minatomachi Station and 3.1 m. from Ōsaka Station) is a Shintō temple dedicated to *Nintoku-Tennō*, as well as to the three Emperors *Chūai*, *Ōjin*, and *Richū*, and to the Empress *Jingō-Kōgō*. The present buildings were put up in 1768. The place commands a fine view of the city and distant hills.

Ikutama-jinsha (0.2 m. S. of *Kōzu-jinsha*, Pl. Q 9) is also a Shintō temple dedicated to the gods *Ikutama* and *Tarutama*. The place is well known on account of cherry blossoms and commands a fine view of the city.

Shō-man-in (0.3 m. S. of *Ikutama-jinsha*) is a Buddhist temple dedicated to *Aizen-myō-ō* (Brahman Deity). *Yūhi-ga-oka*, to the N. of *Shō-man-in*, is a hill containing the graves of some famous men, such as the poet *Fujiwara-no-Ietaka* (1158-1237 A.D.), *Kōmatsu Tatewaki*, a famous statesman of the Restoration Period, and Count *Mutsu Munemitsu* (died in 1896), the ablest diplomat of modern Japan.

Now from *Yūhi-ga-oka*, we pass by *Shin-Shimizu*, *Yasui-tenjin*, *Isshin-ji*, and reach *Tennō-ji*, more correctly *Kōryō-zan Shitemō-ji* (Pl. Q 11), 0.3 m. from Tennōji Station. This is a large temple, whose five-storied pagoda will be seen long before reaching the place. The temple is a very ancient one, having been founded by *Shōtoku-Taishi* (572-621 A.D.); but its buildings have been repeatedly destroyed by fire and the present structures date back only to 1812. The temple is surrounded by walls through which access is gained by three gates:

viz. the W. gate by which visitors from the city enter (outside this gate there is a stone *torii* and on the tablet hung upon it are inscribed large Chinese ideographs written by a famous calligrapher, *Ono-no-Tōfū*); the S. gate which faces a highway, the *Abeno-kaidō*, and inside which is a storied gate, with the *Ni-ō* or Deva kings guarding the entrance; and the E. gate, facing the highway leading to Kawachi Province; this last gate was put up by Toyotomi Hideyoshi, and is placed under the 'special protection of the government.'

The temple grounds cover an area of 25 acres, measuring 318 yds. from E. to W. and 410 yds. from N. to S., with many large and ancient trees adding to the sanctity of the place. The Main Temple or *Kin-den* is 16 yds. by 14 yds., and contains the images of *Nyoirin-kwan-on* and *Miroku-Buddha*, besides a few grains of Buddha's bones. The five-storied pagoda in front of the Main Temple is 147 ft. high and 23 ft. square at the base, and from its uppermost story a fine view of the surrounding regions may be obtained. To the S. of the pagoda is the *Sei-ryū-chi* or Blue Dragon's Pond, and to the N. is the *Kōdō* or Lecture Hall (24 yds. by 18 yds.). The *Belfry* behind the *Kōdō* is popularly known as *Indō-no-kane*, as its sound is believed to guide men to Paradise ('*Indō*' meaning to 'guide'). There is also a lotus pond called *Ōdetsu-no-ike*, in the midst of which raised on posts stands a stage (12 yds. by 8 yds.), where in the time of the *Shō-ryō-e* festival, a sacred concert is given. *Taishi-dō* (also called *Shō-ryō-in*) contains a statue of *Shōtoku-Taishi* at the age of sixteen, and on the ground in front of it is performed during the *Kyō-kuyō* festival a sacred dance (with music), which is popularly known as *En-no-shita-no-Mai* or a 'Performance down in front of the veranda.' *Rokuji-dō* (26 yds. by 18 yds.) contains the images of *Yakushi-Nyorai*, *Senju-kwan-on* and *Shitennō*. Behind *Rokuji-dō* is the Dining-Hall (20 yds. by 10 yds.), which contains an image of *Monju-Bosatsu*. To the N. of the Dining-Hall is *Shūi-dōra* founded by *Denkyō-Daishi*. To the E. of it is the Treasure-House called *Kuginashi-dō* (26 yds. by 8 yds.), which was renovated by order of Toyotomi Hideyoshi and is celebrated on account of the beauty of its carvings. Among the 'treasures' contained in it are a portrait of *Shōtoku-Taishi* at the age of forty-nine, Emperor *Godai-go's* autograph letter, a large arrowhead used by a warrior engaged in the suppression of *Moriya's* rebellion, a flute once owned by *Shōtoku-Taishi*, the *Hokekyō* scriptures copied by *Shōtoku-Taishi*, *Kyō-ō-men* and *Nasori-men* (old masks), Silver halo of an image (a part of some image of Buddha), the *Fumombon* owned by *Kiyomori*, *Kokinshū* (a collection of Japanese poetry) owned by *Shunkwan*, *Koto* (harp) presented to the temple by *Kusunoki Masashige*, etc. Among other smaller buildings are *Kamei-dō*, *Hōden*, *Mantō-in*, *Kwanchō-dō*, *Kōshin-dō*, etc. There is a large bell (26 ft. in height, 16 ft. in diameter at the mouth, 1.6 ft. in thickness, and weighing 156 tons), which was cast in 1912 by contributions collected from all over the country, in commemoration of *Shōtoku-Taishi*. The bell is believed to be one of the largest in the world. Four annual festivals are held in connection

with the Tennō-ji Temple—*Higan-e* on both the Spring and Autumn equinoctial days), *Nehan-e* (8th April), and *Shō-ryō-e* (middle of July); on all of these occasions worshippers flock from all the neighbouring regions.

Cha-usu-yama (Pl. P 12), a hillock rising to the S.W. of *Tennō-ji*, is celebrated as the site of *Iyeyasu's* camp during the sieges of the castle in 1614 and 1615. The view from the hill toward the S.W., taking in a pond at its foot, is regarded as quite picturesque. The place belongs to Baron *Sumitomo*. To the N. of the hill is *Isshin-ji*, a Buddhist temple of the *Jōdo* Sect, and to the S. another temple (*Hōfuku-ji*), popularly known as *Unsui*. *Unsui* has an annex called *Yūsoku-ken* (a restaurant), where vegetable food cooked in pure monastic style is served. It is something quite different from the ordinary Japanese cooking.



CHA-USU-YAMA, NEAR TENNŌJI, ŌSAKA.

Tennō-ji Park (Pl. P 12), called also *Imamiya Kōen*, is close to the temple and *Cha-usu-yama*. The park covers an area of 82 acres and in it was held in 1903 the Fifth National Exposition. The present park has been laid out since and contains a museum of fine arts.

Imamiya-Ebisu-jinsha (Pl. O 11), 0.4 m. W. from the W. gate of *Tennō-ji*, or 0.3 m. E. of *Imamiya Station*, is dedicated to *Amaterasu-Ōmikami* and several other Shintō deities. The annual festival takes place on the 10th of January, when a large cage filled with splendid artificial flowers is carried in procession. This festival is a great social affair comparable to the festival of *Fushimi-inari*, near Kyōto, on the first 'horse-day' (of the Zodiatic nomenclature) of the year, and to that of *Kanda-Myōjin* in Tōkyō.

Dōtombori & Sennichi-mae (Pl. P 8 & Pl. P 9), 0.7 m. N.W. of Tennōji Park, or 0.4 m. from *Ebisu-jinsha*, are well-known pleasure quarters of Ōsaka. *Dōtombori* is a street in which are situated the five famous theatres of Ōsaka (see P. 151), and on the opposite side a long row of *chaya* or guide-houses for theatre-goers—these *chaya* being 48 in number, corresponding to the 48 characters of the Japanese alphabet. *Sennichi-mae* is a narrow street running toward the S. from Dōtombori. It is a great holiday resort of the middle and lower classes, for here are found *yose*, *niwaka*, and other variety-shows, the jargon of music and noise proceeding from these places being at times almost deafening. It corresponds to *Asakusa* in Tōkyō and *Shim-kyō-goku* in Kyōto. It is interesting to remember that this busy place was but forty years ago a lonely burial-ground for the bodies of executed criminals. Dōtombori and Sennichi-mae were entirely burnt by the great fire of 1911, but the houses have been rebuilt since, and there are evident signs of increasing prosperity.

Nanchi-Embu-jō is in *Namba-Shinchi* (Pl. P 9), close to Sennichi-mae, where performances of *Ashibe-Odori* (see P. 154) are given by *geisha* girls of Ōsaka.

Among places in the central parts of the city may be mentioned the following:—

Goryō-jinja (Pl. O 5), situated at *Awaji-machi Gochōme*, *Higashi-ku* (being 1 m. from Ōsaka Station and 1.2 m. from Minatomachi Station), is a *Shintō* temple dedicated to *Amaterasu-Ōmikami* and two other subordinate deities. The place is famous on account of the *Bunraku-za*, where recitations are given daily in lyric-drama (called *Jōruri* in Ōsaka and *Gidayū* in Tōkyō) accompanied by a clever puppet-show performance.

Tsumura-Midō, 0.1 m. from *Goryō-sha* and situated in *Honmachi Shichōme*, *Higashi-ku*, is a detached temple of the elder branch of *Hongwan-ji*. It is also called *Omote-Midō* or *Kita-Midō*. The temple precincts cover an area of about 5 acres, in which stand large and imposing structures. The fête-day for *Kenshin-Daishi*, the founder of the sect, occurs on the 16th of the month.

Namba-Betsu-in (situated at *Kyūtarō-machi Shichōme*, *Higashi-ku*, and 0.2 m. from *Tsumura-Midō*), is a detached temple of the younger branch of *Hongwan-ji* (popularly called *Higashi-Hongwan-ji*). It is also called *Minami-Midō* or *Ura-Midō*. The buildings are large and imposing. Between the two detached temples the streets are lined with shops selling rosaries and other accessories of religion, dolls, toys, etc.

Namba-jinsha, situated 0.1 m. S. of *Namba-Betsu-in*, is dedicated to *Nintoku-Tennō*. Within the temple compounds is a popular *Inari* shrine, which is known as *Bakurō-Inari*.

Wakō-ji, situated at *Kita-Horie Shimo-dōri*, *Nishi-ku*, is a temple affiliated with the famous *Zenkō-ji* in Shinano Province. The temple contains a gilt bronze image of *Amida-Buddha*, made by *Rennyo-Shōnin* (a famous head of the *Hongwan-ji* Sect), in imitation

of the gold image of Buddha worshipped at *Zenkō-ji*. There is a well-known lotus pond, called *Amida-ike*. On a bridge spanning *Amida-ike* stands a shrine called *Hōkō-kaku*, dedicated to *Amida*. This *Wakō-ji* is believed to occupy the site of a former canal—known in history as *Naniwa-no-Horie*, into which *Mononobe-no-Moriya* and *Nakatomi-no-Katsumi** in 585 A.D. threw the gold image of Buddha.

*These two men were powerful clan chiefs serving at the Court, who upheld the cause of the native gods in opposition to the foreign gods (Buddhist), which had other powerful supporters. After a contest of arms the supporters of foreign gods were victorious, and Buddhism henceforth became a state religion. The gold Buddha thrown into *Horie* was afterwards recovered by a man named *Honda Zenkō* and has become the chief image worshipped at *Zenkō-ji* in Shinano Province (see II, 1, P. 276).

In the neighbourhood of *Wakō-ji* are found *Horie-za*, where the *Jōruri* is recited, *Meiraku-za*, where comic theatricals (*niwaka*) are given, and several well-known stores which make and sell *Ata-okoshi*, cakes made of millet, these being a specialty of Ōsaka.

Yotsu-bashi (W. of *Shinsai-bashi*, *Minami-ku*) is the name applied to the four bridges, which, lying close together at a spot where two canals (*Nagabori-kawa* and *Nishi-Yokobori-kawa*) cross each other, give the appearance of the ideograph.

Shinsai-bashi-suji (Pl. O 8) is the general name popularly given to a long street on both sides of *Shinsai-bashi* (bridge), toward S. as far as *Fbisu-bashi* (bridge) and toward N. to *Yodoya-bashi* (bridge). The S. section is lined with flourishing retail shops, among them being several handsome mercer shops, recently put up, viz. *Taka-shima-ya*, *Dai-maru*, *Shiroki-ya*, *Sogō*. This is the shopping quarter of Ōsaka, where almost everything one desires may be purchased. The N. section is largely occupied by wholesale dealers.

Places of Interest in the Neighbourhood

Ōsaka being a commercial town is not particularly rich in places of interest, but it possesses in its neighbourhood, especially along the seashore, no small number of pleasure resorts. Then there are in the hilly district Mino-o Park, *Takarazuka*, and *Arima* Hot Springs (see P. 127). All these places are well provided with facilities of communication and attract a large number of week-end pleasure seekers.

Fares to the places of interest along the seashore (Nankai Railway, electric and steam driven cars).

Stations	Distances	Fares	Remarks
Namba (Ōsaka)	m.	sen	
Hagi-no-chaya	1.3	2	
Tenga-chaya	1.8	4	Jct. for Tennōji.
Sumiyoshi	3.4	6	
Sakai	6.1	10	
Hamadera	9.3	14	
Wakayama	40.0	72	

Tenga-chaya (1.5 m. from Namba Station, about 6 min. by electric cars. Fares :—ordinary 4 sen, special 6 sen).

In olden times stood there two *chayas* (tea-houses), where the great *Toyotomi Hideyoshi* used to rest whenever he visited the Shintō Shrine of *Sumiyoshi-jinsha*. The name of *Tenga-chaya* is in fact said

to be a corruption of '*Denka-chaya*' (His Highness' Tea-House). The place is rich in scenic beauties, and, a number of villas have recently been built here by Ōsaka people.

Sumiyoshi. *Sumiyoshi-jinsha.* This venerable and famous Shintō shrine is most conveniently reached by the Nankai Electric Tramway in 11 min. from Namba Station, Ōsaka. (It can also be reached by the Ōsaka Street Tramway, through the Kawaguchi Connecting Line.) The shrine, which is 0.1 m. from the station of the same name, is dedicated to the three gods who are supposed to have assisted the Empress *Jingō-Kōgō* in her campaign in Korea and to *Jingō-Kōgō* herself. The buildings are old, their style being that of the first period of architecture in Japan. Within its wide precincts are found several hundred stone lanterns; the tall lantern on the coast and the *sori-hashī*, a semi-circular bridge, are particularly worth notice. The shrine is surrounded by a grove of tall pines growing on a white sandy beach and commands a beautiful view of the sea. The place is a fashionable resort of Ōsaka people. The great annual festival takes place on August 1st, and there are several other minor festivals, among which the rice-planting festival is famous. The last-named festival takes place on June 14th, the rice-seedlings being planted in a 'divine' paddy-field; several score of *geisha* girls from Ōsaka take part in the ceremony.

Sakai (Hotel: *Kawayoshi*, semi-Europ.; Inns: *Bōkai-rō*, *Satsuma-ya*, *Maru-man* on seashore), is a flourishing city, S. of Ōsaka, reached in 19 min. from Namba Station. It has a population of 61,103 (households, 11,340). From about the opening of the 15th century, during the Ashikaga Shogunate, the place began to flourish as a trading port with the Chinese, then under the Ming Dynasty, and about 1,570 Portuguese and other European ships began to call, making *Sakai* highly prosperous. With the interdiction of foreign trade in 1635 the place began to decline, and it received another heavy blow when a new outlet was constructed in 1703 for the *Yamato-gawa*, leading the main part of its waters northward from *Sakai*; for the port now began to silt up and finally lost its value as an anchorage. The port is now very shallow, so that it can give shelter only to small sailing craft.

Weaving Industry. Under the influence of foreign trade, *Sakai* early showed activity in the weaving of silk and woollen fabrics. During the Tenshō Era (1537—1591) Chinese artisans were brought over and they taught the art of weaving silk gauze, figured silk gauze, silk gauze with gold thread inwoven, brocade, gold brocade, damask silk, silk-crape, etc. In about 1665 the place began to produce *habutae*.

The weaving industry of *Sakai* finally declined, owing to the competition of *Nishijin* in Kyōto, but primarily owing to the loss of the monopoly of importing Chinese silk which the place had enjoyed, while open to foreign trade. Of late years, some activity has been shown in cotton-spinning and in making cotton rugs—*Sakai* rugs being a well-known specialty of the place. *Sakai* cutlery is also

famous throughout Japan. Ohama Park is a sea-beach extending along the N. and S. sides of the harbour entrance. It has a beautiful view of the sea and is much resorted to for sea-bathing in summer time. The park contains an aquarium, which was constructed in connection with the Fifth National Exposition held in Ōsaka in 1903.



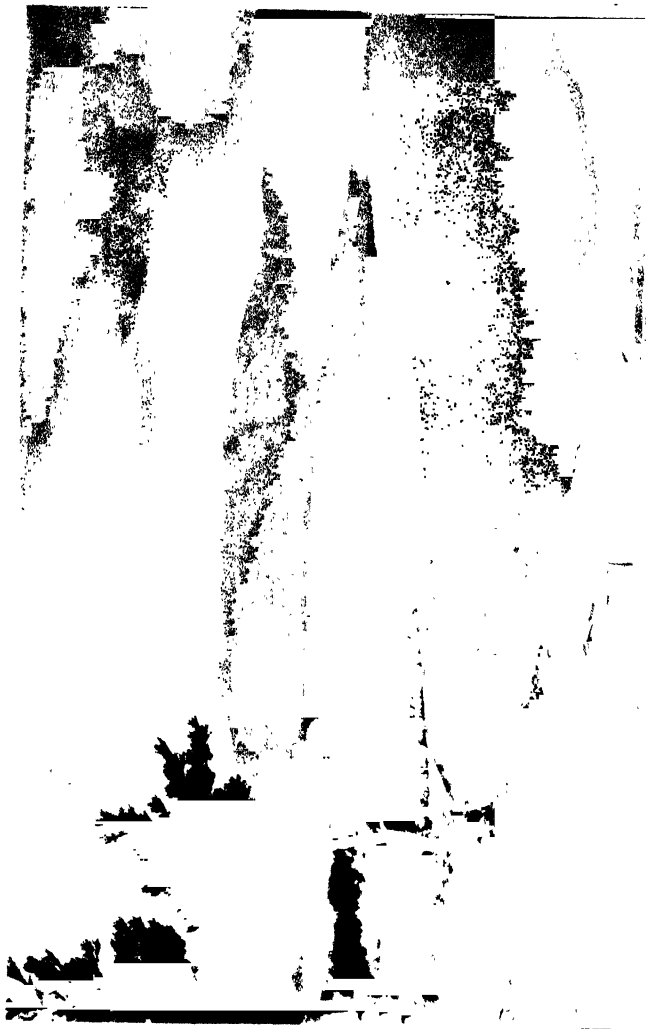
MAPLE-LEAVES IN MINO-O PARK.

Myōkoku-ji is a famous temple in the city, known on account of a large sotetsu-tree (*Cycas revoluta*). This plant is 18 ft. high and its spreading branches cover an area of 20 sq. ft.; the tree is perhaps the largest of its kind in this country, and is 400 years old.

Harakiri at Myōkoku-ji. On February 15, 1868, a party of 16 marines from a French warship, then anchoring at the port of Sakai, were engaged in making surveys, a thing which was expressly forbidden. When interfered with and told to stop by Minoura, Nishimura, and other *samurais* of the Tosa Clan, who had charge of guarding this part of the coast, the French proved refractory. In the affray occasioned by mutual misunderstanding the Tosa men fired on the marines, killing more than 10 of them. The Imperial Government, then just inaugurated, decided to order the Tosa clansmen concerned—twenty men—to commit *harakiri*, by way of expiation for their rash act toward the French. The ceremony of *harakiri* took place at Myōkoku-ji, before Japanese inspectors and French officers, and after nine men had killed themselves with supreme courage and, as the turn came for the tenth, the French were so affected at the ghastly deed that they begged the lives of the eleven remaining ones to be spared. The tombs of Minoura, Nishimura, and others (nine men in all) who died, are found in the Myōkoku-ji and attract numerous visitors, who sympathize with the fate of those misguided but heroic men.

Hamadera Park (9.3 m., from Namba Station, in 30 min.) is a long sea-beach extending for 1.4 m.; it is covered with large pines and its scenery is supposed to fairly rival that at *Suma* and *Akashi*. The place is a favourite resort of Ōsaka people.

Ōtori-jinsha, situated E. of the park, is dedicated to *Yamato-take-no-Mikoto*.



AMA-NO-HASHIDATE.

Route XV. Ōsaka to Shin-Maizuru, and Visit to Ama-no-hashidate.

The train starts from Ōsaka Station and branches off from the Tōkaidō Main Line northward at *Kanzaki*, the next station toward Kōbe, and passing through *Sasayama*, *Fukuchiyama*, *Ayabe*, *Maizuru*, reaches *Shin-Maizuru*, a well-known naval station town. The distance covered is 95.7 m. and the time required 5 hrs. 22 min. by the fast train. Between *Fukuchiyama* and *Ayabe* the trains run on the same tracks as the trains of the San-in Line. Among interesting sights *en route* may be mentioned *Mino-o Kōen* and *Takarazuka Mineral Spring*. *Ama-no-hashidate*, one of the 'three famous sights' of Japan, may be visited by taking this route or the San-in Line from Kyōto. The distances to *Maizuru* from Kōbe, Ōsaka, and Kyōto respectively are as follows : —

	Fares	
	1st	2nd
Kōbe to Maizuru, via Kanzaki, Fukuchiyama, 102.5 m.	3.75	2.25
Ōsaka to Maizuru, { via Kanzaki, Fukuchiyama, 91.4 m. }	3.28	1.97
Kyōto to Maizuru, { via Kyōto (San-in Main Line), 87.2 m. }	2.40	1.44
Kyōto to Maizuru, via San-in Main Line, 60.4 m.		

In the following table will be found the names of stations (Italics indicate important stations) between Ōsaka and Shin-Maizuru with their distances and fares from Ōsaka.

Stations	Distances	Fares		Remarks
		1st class	2nd class	
<i>from Ōsaka</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	
<i>Kanzaki</i>	4.6	.20	.12	Jct. for Tōkaidō Line.
<i>Tsukaguchi</i>	6.1	.25	.15	
<i>Itami</i>	8.1	.35	.21	
<i>Ikeda</i>	11.5	.48	.29	
<i>Nakayama</i>	13.6	.58	.35	
<i>Takarazuka</i>	15.6	.65	.39	Alight for Arima Spa.
<i>Namaze</i>	16.8	.70	.42	
<i>Takedao</i>	20.8	.88	.53	
<i>Dōjō</i>	24.4	1.03	.62	
<i>Sanda</i>	26.0	1.10	.66	
<i>Hirono</i>	30.4	1.28	.77	
<i>Aino</i>	33.0	1.38	.83	
<i>Aimoto</i>	35.6	1.48	.89	
<i>Furuichi</i>	39.0	1.63	.98	
<i>Sasayama</i>	42.0	1.75	1.05	
<i>Oyama</i>	43.4	1.80	1.08	
<i>Shimotaki</i>	48.4	2.00	1.20	
<i>Tanikawa</i>	51.0	2.10	1.26	
<i>Kaibara</i>	55.4	2.25	1.35	
<i>Isō</i>	57.4	2.33	1.40	
<i>Kuroi</i>	60.1	2.40	1.44	
<i>Ichijima</i>	64.1	2.53	1.52	Jct. for San-in Line.
<i>Tamba-Takeda</i>	66.7	2.63	1.58	
<i>Fukuchiyama</i>	71.6	2.78	1.67	
<i>Isa</i>	75.2	2.90	1.74	Jct. for San-in Line.
<i>Ayabe</i>	79.3	3.03	1.82	
<i>Umezako</i>	84.4	3.20	1.92	
<i>Maizuru</i>	91.4	3.43	2.06	
<i>Shin-Maizuru</i>	95.7	3.55	2.13	

Kanzaki (4.6 m. from Ōsaka, in 20 min.). Here the trains of the Ōsaka-Maizuru Line leave the Tōkaidō Main Line, taking a sharp turn northward. Here commences, strictly speaking, the Ōsaka-Maizuru Line, which brings into communication with Ōsaka, not only Maizuru, with the provinces of *Tamba* and *Tungo*, but the entire San-in district as well, by making junction with the San-in Main Line at *Fukuchiyama*. A short branch line (1 m.) also runs off from *Kanzaki* to *Amagasaki*.

Itami (8.1 m. from Ōsaka, in 27 min.) is known on account of its *sake*. Though the fame of *Itami-zake* has of late been somewhat eclipsed by that of *Nada-zake*, produced in the neighbouring rival town of *Nada*, yet some excellent kinds of this liquor are still produced here. Pop. 7,000.

Ikeda (11.5 m. from Ōsaka, in 40 min.) is remembered in connection with the first introduction of the art of weaving from China. For here in the 14th year of the reign of the Emperor *Yūryaku-Tennō* (470 A.D.), artisans from the kingdom of *Wu* (not far from modern Shanghai) set up weaving establishments; and their services are commemorated to this day by two Shintō temples, *Kure-hatori* and *Aya-hatori*. The town produces a kind of cotton rug, called *Yutaka-ori*. Pop. 7,000.

Mino-o Kōen (4.9 m. E. of Ikeda Station; Electric tramway, see P. 150) is one of the four famous pleasure resorts of the people of Ōsaka (the other three being *Tennōji*, *Hamadera*, and *Sumiyoshi*). The place is a narrow glen 1.9 m. in length, containing a grove of maple-trees, which in November glow in all their crimson splendour. Shortly after entering the glen we find on our right *Ryūan-ji*, a Buddhist temple, founded by *En-no-Gyōja*, a monk and mystic, where prayers used to be offered by order for the prosperity of the Imperial House. The temple has a pavilion, commanding a fine view of the stream and surrounding hillsides, which is much patronized by picnic parties. At the end of the glen is a waterfall, 160 ft. high and 18 ft. wide, which adds greatly to the beauty of the scenery. There is also a zoological garden (25 acres in area) in the park, where flowers and blossoms are always in bloom and various entertainments are given to visitors.

Nose-no-Myōken is a famous popular temple (Buddhist) on the summit of *Myōken-yama* (2,137 ft.), a hill which is 7.3 m. from Ikeda Station, *jinrikisha* available to the foot, the rest, an ascent of 1.7 m., being done on foot. The temple comprises altogether some 300 shrines, to which people resort with all sorts of complaints, believing that they will be cured of their maladies by offering prayers, often continuously for many days, or by bathing in a waterfall found within the temple precincts. The temple has 100,000 adherents, found scattered all over the country.

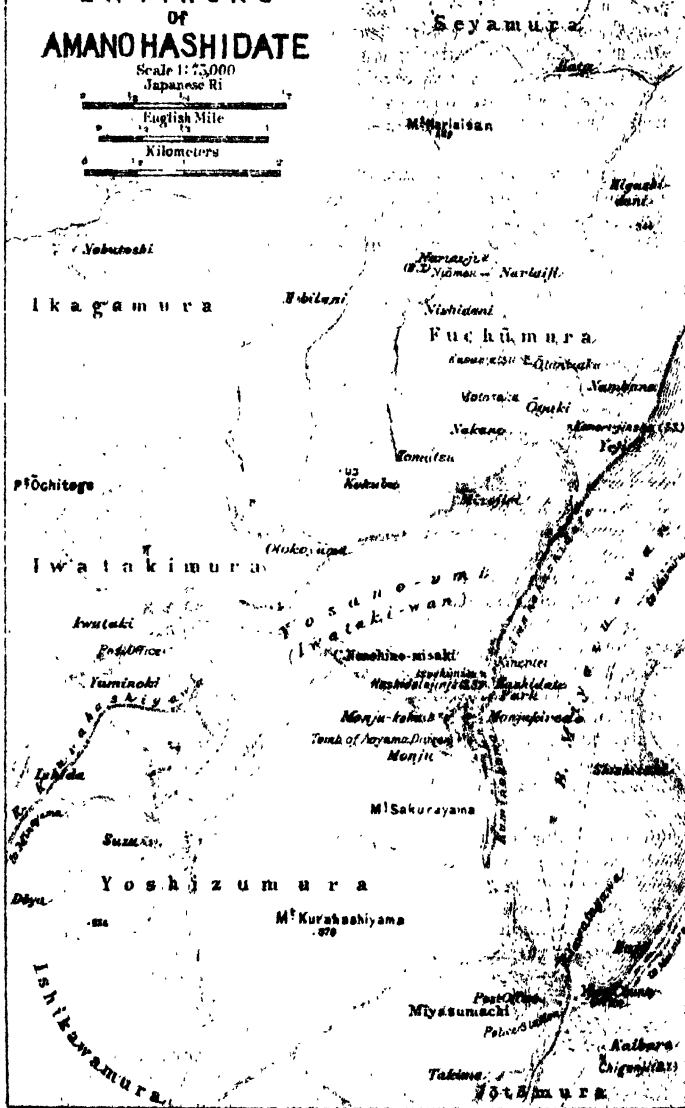
Nakayama (13.6 m. from Ōsaka, in 50 min.) is known from *Nakayama-dera*, a Buddhist temple, containing the famous statue of the eleven-faced *Kwan-on* ('God of Mercy'), carved by the saintly

ENVIRONS **of** **AMANOHASHIDATE**

Scale 1:75,000
 Japanese Ri

English Mile

Kilometers



Prince *Shōtoku-Taishi*. The temple is in a charming spot, being surrounded by cherry-trees with a hill behind.

Takarazuka (15.6 m. from *Ōsaka*, in 53 min.) is a popular watering-place. Hotel: *Takarazuka Hotel*. Inns: *Fundō-ya*, *Kotobuki-rō*, *Kiyama*.

Takarazuka Hotel (5 min. walk from the station), *jūrikisha* available, rooms 12, can accommodate 12 persons. Tariff: American system; ¥6.00 upward, European system—breakfast ¥1.00, dinner and supper each ¥1.50.



VIEW OF KURETAKE VALLEY FROM HASHIDATE.

Seichō-ji is a Buddhist temple, 0.9 m. from the station. It contains a statue of *Dainichi-Nyorai*, carved by *Kōbō Daishi*, the founder of the Shingon Sect of Buddhism.

Namaze (16.8 m. from *Ōsaka*, in 1 hr. 4 min.) is close by the hot spring of *Namaze*, which, being surrounded on four sides by hills, is a nice, quiet spot. *Arima Hot Springs* (a famous spa) may be reached by *jūrikisha* after alighting either at Namaze Station or Sanda Station (see Route XI Kōbe, P. 127).

Takedao (20.8 m. from *Ōsaka*, in 1 hr. 22 min.) is also a pretty spot with hot springs. Between *Namaze* and *Dōjō*, which is the station next to *Takedao*, the trains run through a valley shut in by high hills over tracks of a very steep gradient, passing through eleven tunnels in a distance of $7\frac{1}{2}$ m. This part of the route is full of romantic scenery, and is compared by many to *Nabakei*, of Ōita Prefecture. Visitors to the Arima Hot Springs may alight here at *Sanda* (here is a private museum designed by Baron Kuki).

Sasayama (42 m. from *Ōsaka*, in 2 hrs. 28 min.). The town of *Sasayama* is at a distance of 2.4 m. from the station. It was formerly the seat of Daimyo *Aoyama*. Pop. 6,500.

Fukuchiyama (71.6 m. from *Ōsaka*, in 4 hrs.) is a junction station with the San-in Main Line from *Kyōto* (see Route XIX).

Ayabe (79.3 m. from Ōsaka, in 4 hrs. 34 min.) is also a junction station of Maizuru Line with the San-in Main Line.

Maizuru (91.4 m. from Ōsaka, in 5 hrs. 7 min. Inns: *Seiwa-rō*, *Toktwa-rō*) is a town on the Bay of Maizuru. It was formerly the seat of Daimyo *Makino*. Pop. 11,480. Being one of the best harbours on the Japan Sea Coast, if not the best, the town is enjoying great prosperity. *Shinshu-en* is a public park, laid out on the site of the former castle. Steamers ply constantly to *Obama* on one side and *Miyazu* on the other. A short branch line (1 m.) runs from the station to *Umi-Maizuru*, the wharf.

Shin-Maizuru (95.7 m. from Ōsaka, in 5 hrs. 22 min. Inns: *Shōei-kwan*, *Kwagetsu-rō*, *Shōgetsu-rō*) is the sole naval station (with docks and workshops) on the Japan Sea Coast. Formerly a mere village, it has now a population of 12,426.

Ama-no-hashidate.

Ama-no-hashidate is considered one of the 'Scenic Trio' (*San-kei*) of Japan, and may be reached by crossing a narrow strait in front of the town of *Miyazu*. From *Maizuru* to *Miyazu*, there are both sea and land routes:—

(1) *Sea-route*. The ferry service, between *Umi-Maizuru* and *Miyazu* (16 m.), is maintained by the Government Railways. The steamers make four trips daily each way, the trip being made in 1 hr. 40 min.; fare, 50 *sen* (1st class). Just as we are leaving the Bay of *Maizuru* behind us and coming in sight of the Sea of Japan, the ship turns to the left and enters the Bay of *Miyazu*, making for *Miyazu*, and at once we come in sight, to our right, of a long stretch of pine groves. This is the famous *Ama-no-hashidate*.

(2) *Land-route*. From *Maizuru* to *Miyazu*, via *Yura* and *Kunda*, a distance of 16.5 m.; the road affords an excellent *jinrikisha* drive. The scenery, partly by the River *Yura* and partly by the Bay of *Kunda*, is considered charming.

Miyazu may also be reached by taking a highway from *Fukuchiyama* via the *Ōe-yama* Pass (see Route XIX 'San-in Main Line,' P. 276).

Miyazu Port (Inns: *Araki*, *Seiki-rō*, *Yama-ka*, *Kaibara-ya*, *Kitano-ya*, *Fude-ya*, *Cha roku*; Restaurant: *Chōshin-rō*) facing the *Miyazu* Bay and surrounded on three sides by hills, has a fine anchorage fit for large vessels. It was formerly the seat of Daimyo *Honjō*; the population is 9,142. It is an open port; the trade amounting to ¥80,000 (mostly import, consisting of bean-cakes and beans from Manchuria).

Ama-no-hashidate, the famous sight, is a pine grove on a sand-bar two miles long and 220 ft. wide, extending towards S. from *Ejiri* at the foot of *Nariai-san*. The inner bay separated by this sand-bar is called *Yosa-no-umi*, the entrance, which lies between its S. tip and the *Monju* beach opposite, is about 250 ft. wide and too shallow to admit any but the smallest craft. *Ama-no-hashidate* to be fully appreciated must be viewed from a height. There are three neighbouring hills whence an excellent view of *Ama-no-hashidate* may be had. The traveller may take a steam-launch at *Miyazu* and land either at *Monju* or *Ejiri*, or else at *Iwataki*. If he lands at *Monju*, he will climb a few yards up *Sakura-yama*; if at *Ejiri*, the hill *Nariai-*

san; if at Iwataki, the hill *Ōchi-tōge*. The views from these heights are different, what one sees from Nariai-san being a lengthwise view, while from the Ōchi-tōge one obtains a breadthwise view. Travelers are generally content enjoying the view from *Kasamatsu*, a climb of less than a mile from Ejiri where the service of *kago* is available. The *mata-nozoki* (viewing from between one's thighs by stooping down) is a popular way here for enjoying the magnificent panorama that spreads below. There is a *jinrikisha* road from *Miyazu* passing through Monju and Iwataki to Ejiri. Most visitors cross over the narrow break from Monju and after visiting a temple in the pine grove climb up Nariai-san at the N. end.

Monju-kaku is a famous temple (Buddhist) at *Kiredo*. In its neighbourhood are numerous restaurants and tea-houses. *Hashidate-jinsha* (Shintō) is situated within the grove of pine-trees. In its neighbourhood is a bubbling well of fresh water, called *Iso-shimizu*. This spot is associated with the popular vendetta story of *Iwami Jitarō*. Further N. we come to a pavilion, commemorative of the visit of the present Emperor some years ago, when he was the Crown Prince. *Komori-jinsha*, a Shintō temple, commands a fine view of the bay. *Nariai-ji* (Buddhist temple) is situated 1.2 m. up *Nariai-san*, and may be reached either by a path called *Moto-zaka* or another called *Ōami zaka*. The latter, though slightly steeper, is supposed to command a better view from *Kasamatsu*, a solitary pine-tree, whence not only the view of *Ama-no-hashidate*, but the whole panorama of the bay and the surrounding hills may be taken in.

Photographing is prohibited, the region lying within a military strategic zone.

From Maizuru to Hokuroku-dō and San-in-dō.

Maizuru to Tsuruga: no railroad as yet, and travelling done either by *jinrikisha* or steamer.

(1) *Highway* (by *jinrikisha*): *Maizuru* to *Obama* in Wakasa Province, across *Yoshizaka-tōge*, (31.7 m.); from *Obama* to *Tsuruga* (31 m.); altogether 62.7 m.

(2) *Sea route*: steamer service between *Maizuru* and *Obama*, maintained by the Tan-etsu Kisen Kwaisha; distance 29.5 m. a daily trip each way (made in 3 hrs. 30 min.), fare 90 *sen*. From *Obama* to *Tsuruga* by *jinrikisha*.

Maizuru to Toyo-oka. *Toyo-oka* on the San-in Main Line may be reached from *Maizuru* by first taking *jinrikisha* (15.9 m.) to *Miyazu*; thence either via *Izushi* or via *Kumihama* to *Toyo-oka* (34.2 m.); altogether 50 m., suitable throughout for *jinrikisha*.



ORNAMENTAL FACES OF CIRCULAR TILES.

Route XVI. Visit to Yoshino, Kōya-san, and Waka-no-ura.

For travellers desirous of visiting *Yoshino*, *Kōya-san*, and *Waka-no-ura* from *Osaka*, the following three routes are available:—

(1) **Railway.** Starting from Minatomachi Station in *Osaka*, by a train bound for *Nagoya*, on the Kwansai Main Line, change at *Ōji* (16 m. from Minatomachi, in 55 min.) to a train bound for *Wakayama*: *Yoshino* being reached by alighting at *Yoshino-guchi* (31.5 m. from Minatomachi, in 2 hrs.); *Kōya-san* by alighting at either *Hashimoto* (44 m., in 2 hrs. 43 min.) or the next station, *Kōya-guchi*; *Waka-no-ura* by electric railway from *Wakayama-shi* (4.1 m.).

(2) **Electric Railway** (Nankai Railway). Starting from *Namba*, in *Osaka*, the tram-cars run along the coast of *Osaka Bay*, via *Sumiyoshi*, *Sakai*, and *Hanadera* (Change car at *Wakayama-shi Sta.*), to *Waka-no-ura*. Visitors to *Kōya-san* and *Yoshino* must take train from *Wakayama* to *Kōya-guchi*, *Hashimoto*, or *Yoshino-guchi*.

(3) **Steamship Service.** Steamers of the *Osaka Shōsen Kwaisha* ply between *Osaka* and *Wakayama* or *Waka-no-ura*; some of these going as far as *Miwazaki*, others to *Tunabe*, and others again as far as *Nagoya*. Visitors to *Kōya-san* and *Yoshino* must take train from *Wakayama*, as mentioned under (1). For the purposes of this description we will suppose that the visitor starts by rail from Minatomachi.

Ka-nan Railway.

From *Kashiwara* (10.1 m. from Minatomachi, in 40 min.) begins a small Branch Line—*Ka-nan Railway*—which leads to *Nagano* (10.3 m., in 50 min.). This little line takes in *Kōngō-san*, *Akasaka*, and *Chinawa*, rich in memories connected with the loyal services of *Kusunoki Masashige* (first half 14th cent.).

Description en Route (Ōji-Wakayama Line).

Distances and Fares of the Wakayama Line (Ōji to Wakayama).

Stations	Distances	Fares		Remarks
		1st class	2nd class	
<i>Ōji</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	
<i>Shimoda</i>	4.1	.18	.11	Jct. for Sakurai Line.
<i>Takada</i>	7.1	.30	.18	
<i>Shinjō</i>	9.2	.40	.24	
<i>Gose</i>	10.9	.45	.27	
<i>Tsubosaka</i>	13.0	.55	.33	Alight for Yoshino.
<i>Yoshino-guchi</i>	15.5	.65	.39	
<i>Kita-uchi</i>	19.6	.83	.50	
<i>Gojō</i>	22.0	.93	.56	
<i>Futami</i>	23.0	.95	.57	Alight for Kōya-san.
<i>Suda</i>	25.6	1.08	.65	
<i>Hashimoto</i>	28.0	1.18	.71	
<i>Kōya-guchi</i>	31.4	1.30	.78	
<i>Myōji</i>	33.9	1.40	.84	
<i>Kasada</i>	36.2	1.50	.90	
<i>Nate</i>	39.3	1.63	.98	
<i>Kokawa</i>	41.0	1.70	1.02	
<i>Uchita</i>	43.4	1.80	1.08	
<i>Iwade</i>	46.1	1.90	1.14	
<i>Funato</i>	46.8	1.95	1.17	
<i>Hoshiya</i>	49.6	2.05	1.23	
<i>Tainose</i>	51.5	2.13	1.28	
<i>Wakayama</i>	54.3	2.20	1.32	
<i>Wakayama-shi (city)</i>	55.3	2.25	1.35	

Ōji (16 m. from Minatomachi, in 55 min.). Here begins the Wakayama Line. Visitors to Yoshino, Kōya-san, and Wakayama must change trains. *Sigi-san* (1,703 ft.) is a mountain 2.2 m. N.W. of Ōji Station. On its summit is a famous shrine dedicated to the god *Bishamon*, who was said to have been the patron deity of *Kusunoki Masashige*. The mountain is also associated with the subjugation of *Mononobe-no-Moriya*, a rebel chief, by the Crown Prince *Shōtoku-Taishi*. From the summit may be enjoyed a splendid panoramic view of the whole province of *Yamato*. *Tatsuta-gawa*, 1.4 m. N.E. of the station, is associated with classical Japanese poetry on account of its maple-trees, whose glowing crimson in autumn has been from early ages the delight of the poets.

Takada (23.1 m. from Minatomachi, in 1½ hr.). Here begins a short local line to *Sakurai* and *Nara*.

Yoshino-guchi (31.5 m. from Minatomachi, in 2 hrs. Inns: *Hōzan-kan*, *Yoshino-kan*, *Yoshino Hotel*) is the junction for Yoshino Light Railway leading to Yoshino. The distance from this station to Yoshino Sta. (at Kita-Muda) is 7.2 m., covered in about ½ hr. Yoshino is famous throughout Japan on account of its cherry-blossoms and also from having been the seat of the Imperial Court, called *Nan-chō*, under the unfortunate refugee Emperor, *Godaigo-Tennō*, and his two successors for some fifty-seven years (1335-1392).

N.B. Many poems have been composed about the cherry-blossoms at Yoshino, and among them the following is most noted:—

The distant scene in mist is veiled
About Mount Yoshino;
Lies aught beyond, or onward still
Do cherry blossoms blow?

There are about ten kinds of cherry-trees, of which those more commonly found in the country are *Higan-zakura*, *Somei-yoshino*, *Yama-zakura*, and *Yae-zakura*. *Yama-zakura* is the commonest kind, the places most noted for these trees being *Yoshino*, *Arashi-yama* (near Kyōto), and *Koganei* (near Tōkyō).

Higan-zakura is the earliest-flowering kind, its blossoms being out in the vernal equinox week (*higan*); that is, generally speaking towards the end of March or the beginning of April. The tree grows large and tall, with wide-spreading branches. The flowers appear in clusters of three and are generally of a pinkish colour, though some kinds are red and others pure white. These flowers appear before the young leaves are fully out. *Shidare-zakura* is a variety of *Higan-zakura*, but distinguished by having drooping branches. A famous old cherry-tree at *Gion*, Kyōto, is of this kind.

Somei-yoshino is the kind most common in Tōkyō, e.g. at *Ueno* and *Mukōjima*. These trees were first introduced from *Ōshima* (Vries Island), *Izu*, by order of the Shogunate Government. The blossoms are fully out about the 10th of April. The trees grow large, but never tall, their branches spreading out much more widely than is the case with *higan-zakura*. The flowers come out in clusters of three, four, or five, before any traces of green leaves are seen. They are of a pinkish colour, though the buds are red, and when these are bursting emit a faint, delicious perfume.

Yama-zakura is the variety most commonly found throughout Japan. The flower season varies with the locality: in *Kyūshū* and *Shikoku* it begins in the latter part of March; in the middle and S.W. parts of *Honshū*, about the 10th of April; in N.E. Japan and *Hokkaidō* in the early part of May; at *Koganei*, near Tōkyō, in the latter part of April. The places most noted for this kind of cherry-tree are *Yoshino*, *Arashi-yama*, and *Koganei* (the *Koganei* trees having been transplanted from *Yoshino*). The trees grow tall, sending out branches

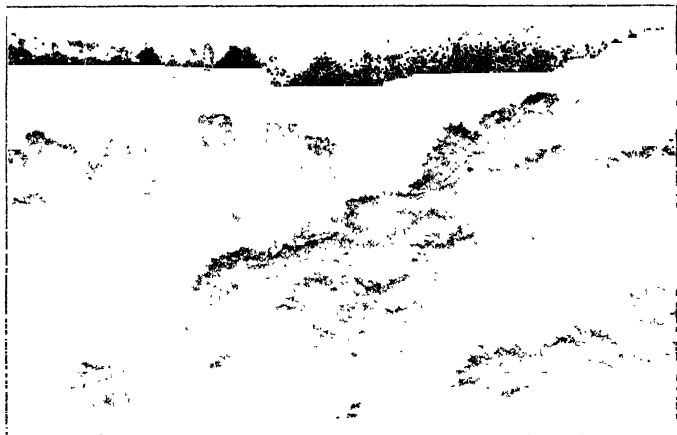
that grow upward. The flowers are generally white, though some are pink, the leaves appearing before the blossoms are out.

Yae-zakura has double flowers, each blossom having from 15 to 30 petals, some even as many as 200. The colour is generally scarlet, though sometimes it is gamboge. This kind is best seen at *Kōboku*, a village at the end of *Arakawa-dote*, a long dyke continuing from Mukōjima, via *Senju*, for several miles. There are about 80 varieties of Yae-zakura.

Muda-no-watashi (7.3 m. from *Yoshino-guchi*, by light Ry.) was a ferry-place; by crossing the *Yoshino-gawa* here, we come to *Ichino-saka*, a slope at the foot of *Yoshino-yama*, ascending which we at once come in view of the famous cherry-blossoms. Now for about 1.4 m. till we reach *Yoshino* (3 m. from *Muda-no-watashi*) we literally go through a cloud of cherry-blossoms. This part is called *Kuchi-no-sembon* or 'the 1,000 trees at the entrance.' Proceeding through the midst of these trees, we come to *Yoshino-gū*, a Shintō temple dedicated to the Emperor *Godaigo-Tennō*, and a little further on to the tomb of *Murakami Yoshiteru*, a faithful retainer who sacrificed his life in order to save his lord, the Prince *Morinaga* (*Daitō-no-Miya*).

Yoshino-machi, the famous town of *Yoshino*, is entered through a black-painted gateway, and has 400 houses. These houses are laid out in parallel rows along the top of a narrow spur; the third or uppermost stories, which are on the same level as the street in front, are used for shops, the second stories as the living-rooms of the inmates, and the first or lowest stories for store-rooms; these being built out slantingly on both sides of the spur. The people either keep hostelrys or engage in selling articles attractive to visitors (pilgrims). Higher up outside the town stands *Zō-ō-dō*, a large archaic structure, which is a Buddhist temple founded by the famous *Gyōki* in the 8th century, though the present building dates back only to the middle of the 15th century. The building is square-shaped, measuring 108 ft. on each side and 112 ft. high, and is under the 'special protection' of the government. In front of the temple are four cherry-trees, said to mark the spot where Prince *Morinaga* took leave of his followers as he fled alone. The remains of *Jitsujō-in*, on the right of *Zō-ō-dō*, mark the site of the Imperial Palace of Sojourn, where lived the three Emperors of the *Yoshino* Court or *Nan-chō*. Going further S. along the road, we come in about 0.2 m. to *Yoshimizu-jinsha*, a Shintō shrine, dedicated to the Emperor *Godaigo-Tennō* and *Kusunoki Masashige*. Near by the shrine is another, *Yamaguchi-jinsha*, in the oratory of which *Shizuka*, the beloved wife of *Yoshitsune*, danced *Hōraku-no-Mai*, a sacred dance (1186 A.D.). Climbing further up the hill (*Ayoi-san*) for a distance of 0.5 m. we come to *Nyōi-rin-dō*, a Buddhist temple, on the door of which according to tradition *Kusunoki Masatsura*, the famous son of *Masashige*, inscribed a poem and the names of 143 of his clansmen, as he led them on his last forlorn fight for the Imperial cause. In the grounds of this temple is the tomb of the Emperor *Godaigo*. Now coming down the same road as far as *Yamaguchi-jinsha*, and thence turning S. we come in 0.2 m. to *Chiku-rin-in*, a

temple with a most skilfully laid-out garden, said to be the work of the famous garden-designer, *Kobori Enshū*. Passing yet further on we come, after crossing a bridge (*Tennō-bashi*), to *Saru-hiki-zaka*, which commands a wonderful view of cherry-blossoms covering the entire space of this E. valley. This part is called *Naka-no-sembon* or 'the 1,000 trees at the middle.' Now crossing the bridge and passing on we come to a cross-road, whence turning right we pass by three famous cherry-trees, *Nunobiki*, *Kumoi*, and *Taki*, and come in a few minutes' walk to *Yoshino-Mimakuri-jinsha* (a Shintō shrine) built in 1604 A.D. by *Toyotomi Hideyori*, the unfortunate son of *Hideyoshi*.



CHERRY-TREES AT YOSHINO.

The distance from the *Zō-ō-dō* to this place is about 1.2 m. A little up the hill we come to *Kimbu-jinsha* (or *Kane-no-mitaka*), one of the eight Shintō temples found in Yoshino. Right below this temple is a tower, *Kennko-no-tō*, whence turning right by a lane, we come in 0.3 m. to *Kōkeshimizu*, the site of a hermitage once occupied by the famous priest-poet, *Saigyō-Hosshi*. In this neighbourhood are found a large number of cherry-trees, which are known by the name of *Oku-no-sembon* or 'the 1,000 trees of the interior.' This is the last spot in this itinerary, and we now go back to Yoshino.

Sanjō-ga-take (15 m. to the summit from *Yoshino*), popularly known as *Ōmine*, is a mountain 6,200 ft. in high, considered sacred by the Buddhists. It is situated at the centre of Yamato Province, and on its summit are found two temples dedicated to *Zō-ō-Gongen* and *En-no-Gyōja*. The temples are open between May 8th and September 27th (and closed for the rest of the year) to pilgrims, who flock here from all over the country in large numbers (as many as 70,000 annually). When the season is over, the priests all come

down the mountain to their quarters at Yoshino. The temples provide sleeping-apartments for visitors, but no comfortable bedding. The view from the summit is most extensive and splendid; on a fine day the cone of Mt. Fuji may be seen on the distant horizon, 180 m. away. Only for a part of the way are *jinrikishas* (or *basha*) available, the rest of the climb to the summit must be done on foot. Coolie guides (*gōriki*) are procurable (¥1.50 a day) at Yoshino. Each *gōriki* will carry luggage to the weight of 100 lb. At *Shimoichi*, *Gōjō*, and *Eisanji*—towns in the neighbourhood of Yoshino—trout-fishing in the *Yoshino-gawa* may be enjoyed.

Ascent of Kōya-san.

After concluding the visit to Yoshino, travellers usually ascend the famous *Kōya-san*, for which there are two ways. Those coming from the Osaka side generally alight at Hashimoto Station, and those coming from the Wakayama side at Kōyaguchi Station.

Hashimoto (44 m. from *Minatomachi*, in 2½ hrs. Inns: *Hashimoto-Ryokwan*, *Hashimoto-kwan*, *Mikuni-ya*). The distance from the station to *Nyo-nin-dō* at Kōya-san is 11 m., of which to *Kane* (5 m.) *jinrikishas* are available, the rest must be done either on foot or by *kago*, the road leading up the hill being very steep. The scenery which changes with every turn of the road, is most charming. For the latter part, the road leads up amidst magnificent trees, mostly *Sugi* (*Cryptomeria*), whose shade and resinous odour are peculiarly soothing to tired pedestrians. The *Kōya-maki* (*Sciadopitys verticillata*) is another of the tall trees; it takes its name from this hill Kōya-san. It grows straight and tall, sometimes as high as 90 ft., with the trunk 10 ft. in circumference, and is much sought after as ship-timber. These, however, are not found in such large numbers as are the *Sugi*.

Kōya-guchi (47.4 m. from *Minatomachi*, in 2 hrs. 53 min. Inns: *Kōya-guchi-Ryokwan*, *Shinonome-kwan*, *Katsuragi-kwan*).

The distance from the station to *Nyo-nin-dō* at Kōya-san is 8.5 m., of this about 3.7 m. can be done by *jinrikisha*, the rest must be walked or done in *kago*.

The great monastery of Kōya-san is situated on a wide plateau at the summit of Mt. Kōya-san (2,858 ft.). The name means literally the 'Plateau-mountain.' The sacred precincts measure as much as 19.5 m. in circumference and cover 24 sq. m. in which stand over 130 religious buildings. The founder of the monastery, the famous priest *Kūkai** (also called *Kōbō-Daishi*), returned from a visit to China in 816 A.D., i.e. in the 7th year of *Kōnin*, under the Emperor Saga-Tennō. China, then under the great Tang Dynasty, was at the height of her enlightenment and civilization, and Kūkai not only brought back the peculiar esoteric doctrines of the Shingon Sect, but the civilization of China.

**Kūkai*, besides being a great priest, was also a skilful sculptor, a renowned calligrapher, and the inventor of the Japanese syllabary known as *Hira-Gana*.

Kūkai, before choosing a site for his monastery, travelled all over the country, and, when the choice was made, obtained the Imperial sanction, and with the help of the governor of the province, had this plateau cleared of forests, building in their place pagodas, temples, and monks' residences, which in all their splendour became the headquarters of the newly founded sect. Ever since those days, the monastery has always called forth the devotion of some of the most prominent names in history, not to speak of crowds of pilgrims to whom this place is the very gate of paradise. The monastery owns many rare treasures, which as specimens of the fine arts are worth inspection.

The Temples. Outside the black-painted gateway leading to the precincts of the temples, there stands *Nyo-nin-dō*, or the Women's Hall. It was the custom in former days, when women were not allowed to enter the temple compounds, for them to come up as far as this house and spend the night in the performance of religious duties. The prohibition was removed many years ago. Entering the gateway, one finds immediately to one's right, an office where one is asked to report one's name, birth-place, present domicile, etc., and in turn is given directions as to the temple hostelry where one may lodge—the office furnishing a guide to take one to the hostelry. It usually takes four or five hours to make a round of the temples and sights. *Kongō-bu-ji* is the chief temple of the monastery, the main hall of the temple measuring 180 ft. by 150 ft., the chief deity enshrined being the famous *Kōbō-Daishi*; besides this main hall, there are several side-rooms, such as the Plum Room, the Willow Room, the Study, and the Interior Study, which are most beautifully decorated. The temple was constructed by order of *Toyotomi Hideyoshi*, whose nephew *Idetsugu* committed *harakiri* in the Willow Room. *Kondō*, or the 'Golden Hall,' at the W. of the main temple, is a two-storied square structure, 84 ft. at each side and 150 ft. high. The chief deity enshrined is *Yakushi-Nyorai*. This building fairly rivals in artistic beauty the main temple itself. *Fudō-dō*, S. of the *Kondō*, is the oldest building (built in 1198 A.D.), whose four sides have distinct features from one another, owing to the fact that four carpenters were jointly entrusted with the construction of the building, each one being left free to make his own designs. This building is placed under the 'special protection' of the government. *Dai-mon*, W. of the *Kondō*, is the entrance-gateway, facing *Machi-ishi-michi*, a main pilgrim road commencing at *Wakayama*; this road was much frequented before the railway opened shorter routes. This gate is a two-storied structure, 90 ft. by 54 ft., and 132 ft. high, the roof being covered by copper tiles. The large statues of *Kōgō-Rikishi* found on the right and left sides of the gate are the work of a famous sculptor, *Hokkyō-Unchō*. The view westward from the gate is most magnificent, the panorama embracing the distant mountains of *Awa* and *Awaji*, across the *Kii Channel*. Now retracing our steps to the main temple, and going a little toward the E., we come to *Ichi-no-hashī*, the first bridge on the way to *Oku-no-in*, or the mausoleum of *Kōbō-Daishi*. From *Ichi-no-hashī* to the mausoleum, for 1.2 m., the road-sides are filled with tombs and memorial stones of believers belonging to all classes, those of the nobles being conspicuous by their large size. *Oku-no-in*,

the mortuary shrine, which marks the burial place of the great founder of the monastery, is surrounded by large, ancient trees and a stream of clear running water. It is the most sacred spot within the temple precincts. The sacred lights are kept burning day and night, within and without the shrine.

Wakayama (71.3 m. from *Minatomachi*, in 4 hrs. 14 min. Inns: *Masaki, Maeda, Kobayakawa, Maejima*), the capital of the prefecture of the same name, is situated at the mouth of the River *Kino-kawa*. Wakayama is famous as having been the seat of one of the three great branch families of the Tokugawas. At present it is the terminus of the Nankai Railway. The city is 1.4 m. from W. to E. by 1.9 m. from N. to S., with a population of 77,300. The chief industrial products of the city are *Kishū-neru* (cotton-flannel) and cotton-cloth.

Public Offices and Important Buildings: Wakayama Prefectural Office,* Wakayama City Office, the Prefectural Hospital, the Forty-Third Bank, *Kii-Ginkō*, Wakayama Cotton Spinning Co., Wakayama Weaving Co., Nankai Silk Spinning Co.

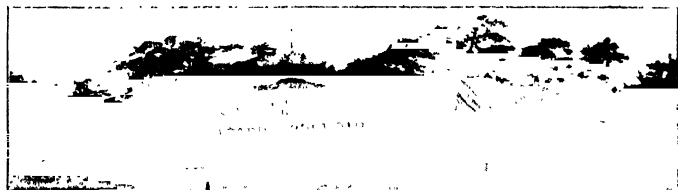
* **Wakayama Prefecture** is the most southern prefecture of the Main Island, being washed by the warm current (*Kuroshio*) of the Pacific on its S., S.E., and S.W. sides, while on the N. its frontiers meet with those of the prefectures of Ōsaka, Nara, and Mie. It has an area of 1,866 sq. m. containing a population of 723,357. Chief Products: *Kishū-neru* (cotton-flannel), a thick cotton-cloth, having the appearance of flannel (annual output amounting to ¥9,600,000), making Wakayama the third on the list of flannelette-producing prefectures. The article is largely used by the common people in Japan, and is exported to China and other eastern countries. *Lacquer-wares* (called *Kuro-e-nuri*, from *Kuro-e mura* where they are largely made) are produced in large quantities, though in point of quality they are not the best of the kind in Japan. *Oranges* of the most excellent quality are produced in large quantities: these are also exported to America. In the output of lacquer-wares and oranges, Wakayama Prefecture stands foremost among all the prefectures of Japan.

Means of Communication. There are two lines of railways which connect Wakayama with Ōsaka and the rest of Japan, *viz.*, the Wakayama Line and the Nankai Railway (Electric Cars). **Highways:** *Ōsaka-kaidō, Yamato-kaidō, Kōya-kaidō, Ryūjin-kaidō, Kumano-kaidō.* **Sea-Routes:** (1) Between Kada Port (7.3 m. from Wakayama) and Yura Port (in Awaji Island), regular steamer services; (2) Three lines of steamship services, maintained by the Ōsaka Shōsen Kwaisha, take in Kata, Wakayama, Waka-no-ura, *etc.*, along the coast of Wakayama Prefecture. One of these, the Ōsaka-Nagoya Line, takes in also *Kuro-e, Shiwotsu, Minoshima, Tanabe, Miwazaki (Shingū)*, and several other towns in Mie Prefecture, going as far as *Atsuta*, the port of Nagoya.

Interesting Sights. **Wakayama Castle**, a large castle, built by *Toyotomi Hideyoshi* in the latter part of the 16th century. The several-storied donjon towers aloft from a hill, high above a thick forest of pine-trees, while the moats below are covered with lotus flowers in early summer. A part of the castle grounds is now thrown open to the public, having been turned into a public park (which has a Commercial Museum), while the rest is occupied by a garrison.

Waka-no-ura, (Inns: *Ashibe-ya*, *Bōkai-rō*) an inlet full of classical memories, facing S., is 2.9 m. (by electric car) from Wakayama. The place first became known on account of an observation tower, *Bōkai-rō*, built and maintained here by the Emperor Shōmu-Tennō and Empress Shōtoku-Tennō (8th century). The inlet, partly covered with reeds, is protected from rough seas by a narrow sandy peninsula, overgrown by fantastically shaped pines, while on its landward side is a hill, *Nagusa-yama*. The exquisitely beautiful views of the place have always caused it to be considered second only to the 'Scenic Trio' (*San-kei*) of Japan. But the constant infilling of the inlet by sand must have greatly marred the beauty of the spot. The town of *Waka-no-ura*, with a population of 6,000, stretches for 1.4 m. along the shore. *Kata-o-nami* is a beautiful sandy beach to the S. of the town. The principal other spots usually visited are *Ashibe-no-ura*, and *Imose-yama* (the latter, a little islet crossed by a stone bridge, has a fine view); also *Tōshō-gū*, a beautiful shrine dedicated to *Iyeyasu*, the great founder of the family of the Tokugawas. *Kimii-dera* (3.9 m. S. of Wakayama, by electric car), one of the thirty-three holy places belonging to the Shingon Sect, is situated half-way up *Nagusa-yama*. The temple was founded in 770 A.D. by a Chinese missionary priest, *Igen*: the chief deity enshrined being the Eleven-faced *Kwan-on*, carved by Igen himself. The place is ascended by a flight of stone steps, 0.2 m. long. The main temple, pagoda, belfry, etc., are fine buildings, but the fame of the place rests on its splendid scenery, taking in *Wakayama*, *Fuki-age*, *Waka-no-ura*, and *Saiga-saki*, besides the blue hills of *Awaji-shima* on the distant horizon. For visiting the temple, a boat may be hired at the *Ashibe-ya*.

Eastern Kii, or the E. portion of Wakayama Prefecture, is also noted for its great scenic beauty, though it is more difficult of access, on account of the absence of the railway. *Tanabe* (75.4 m. from Wakayama) may be reached by *jūnikisha*. From the town of Tanabe there are two highways: one lying along the coast (via *Nachi*), reaching *Shingū*, and the other traversing mountainous regions (via *Kumano*) and reaching *Hongū*; at certain portions of these routes, *jūnikishas* are not available. *Shingū*, *Hongū*, *Kumano*, and *Nachi* are all holy places, with famous temples much frequented by pilgrims from all over the country. At *Nachi* is a well-known waterfall. Between *Kumano* and *Shingū*, the River *Kumano-gawa* is navigable by boats, the valleys throughout offering some of the most exquisite scenery in the country.



WAKA-NO-URA.

Route XVII. Ōsaka to Kyōto by Railway.

The railway between Ōsaka and Kyōto (26.8 m., in 49 min. by express, and 1 hr. and 3-13 min. by ordinary trains; fare, 1st class ¥1.13) forms a part of the Tōkaidō Trunk Line, and runs through regions along the N. bank of the River Yodo. There are five stations, —*Suita*, *Ibaraki*, *Takatsuki*, *Yamazaki*, and *Mukō-machi*, but the express trains do not stop at any of these stations.

Stations	Distances	Fares	
		1st class	2nd class
<i>Ōsaka</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>
<i>Suita</i>	4.8	.20	.12
<i>Ibaraki</i>	9.2	.40	.24
<i>Takatsuki</i>	13.3	.55	.33
<i>Yamazaki</i>	18.0	.75	.45
<i>Mukōmachi</i>	22.7	.95	.57
<i>Kyōto</i>	26.8	1.13	.68

Suita (4.8 m. from Ōsaka, in 11 min.). Near the station is the well-known Asahi Beer Brewery, which is owned by the Dai Nippon Brewery Company.

Yamazaki (18 m. from Ōsaka, in 41 min.). Right in front of the station is *Tennō-zan*, a hill made famous in connection with the 'battle of Yamazaki,' between *Hashiba Hideyoshi* (who later became known as *Toyotomi Hideyoshi*) and *Akechi Mitsuhide*, the traitor who surprised and slew *Oda Nobunaga*. The speedy occupation of Tennō-zan by the forces of Hideyoshi practically decided the day, and Mitsuhide was utterly defeated,—Hideyoshi by the victory becoming at once the actual dictator of the country. At the summit of the hill is a monument to *Maki Izumi* and his friends, who here committed *harakiri* in 1864, when they found themselves powerless to carry out their plans for the Imperial Restoration. Half-way up the hill (200 ft. above sea-level) is a temple, called *Takara-dera*, where is enshrined the Eleven-faced Kwan-on, carved by the famous priest Gyōki, and among the 'treasures' is a little hammer, called *Uchide-no-kozuchi* (or the 'treasure-producing-hammer'), said to have been a gift to the Emperor Shōmu from the Dragon-God (*Ryūjin*).

Sakurai-no-sato (1.4 m. W. of the station) is a spot made for ever memorable as the scene of the last parting between *Kusunoki Masashige** and his youthful son, *Masatsura* (1335). An old half-decayed pine trunk marks the spot, where also stands a monument bearing an inscription by Sir Harry Parks, a well-known British Minister to Japan.

* Kusunoki Masashige realized, when his military proposals were rejected, that it was hopeless to withstand the powerful army of the rebellious *Ashikaga Takauji*. He was, however, too loyal to disobey an Imperial command, and at *Sakurai-no-sato*, on his way to *Hyōgo* (where he and his clansmen made their hopeless struggle against Takauji and finally committed *harakiri*), called to his side his only son, *Masatsura*, and bade him go home, giving him at the same time the following advice: "You, my son, though young, are already more than ten years of age, and will be able to remember these, my parting

words. The battle which is imminent will decide the fate of the Kingdom, and I shall probably never see you again. When you hear of my death in battle, make up your mind that the country will own the sway of the house of Ashikaga. Make no mistake therefore in choosing between the true fortune and misfortune, never run after mere advantage at the cost of righteousness, and thus bring to naught the result of your father's loyalty. As long as there remains a single member of our clansmen, entrench yourself at *Kongō-zan*, and offer yourself a sacrifice to the Imperial cause. Let this be your life-aim, and thus you will best perform your duty towards me."

Minase-gū (0.7 m. from the station) is the Shintō temple dedicated to the three Emperors Gotoba, Tsuchimikado, and Jun-toku.

Otoko-yama Hachiman-gū (3.1 m. from the station), a great government shrine and one of the oldest Shintō temples of the Mixed-Buddhistic kind (*Ryō-bu*), is situated at the top of *Hato-gamine* (442 ft. above sea-level), the highest point of *Otoko-yama* (near *Yawata-machi*, on the side of the R. Yodo). The temple is known in history as *Iwashimizu Hachiman-gū* and was founded in 859 A.D. by the Buddhist priest Gyōkyō, (of *Daian-ji*, Nara), who enshrined here the Emperor Ōjin-Tennō, Empress Jingō-Kōgō, and Tamayori-hime, —the three deities already worshipped at *Usa Hachiman-gū* in *Buzen*. The path up the hill is formed of a series of stone steps. There are two gateways, one at the foot of these steps and the other at their top. There are two buildings, the *Shin-den* and the *Hai-den* ('hall of worship'); the former, which is the main hall where the gods are enshrined, stands inside an elaborately decorated wooden fence. The main hall is also very richly ornamented, its *toi* (or conduit-pipes for drawing off rain-water from the roofs) being gilded, a gift of the house of *Toyotomi*. The annual festival takes place on the 15th September. *Iwashimizu*, a famous well of water which never dries up, is by the side of *Iwashimizu-jinsha*, a secondary shrine (attached to the *Hachiman-gū*), the annual festival of which takes place on the 15th January. The prospect from the summit of *Otoko-yama* is splendid, taking in the four rivers of Yodo, Kizu, Uji, and Katsura, as well as distant views of Kyōto and its surrounding hills.

Mukō-machi (22.7 m. from Ōsaka, in 53 min.). *Site of Naga-oka* (1 m. from the station). This place, which is about 7 m. from Kyōto, was the site of the capital first chosen by the Emperor Kwammu-Tennō, before it was finally fixed at Kyōto. The spot where stood the *Dai-goku-den* ('Great Hall of State') is now marked by a monument, around which have been planted many flowering and evergreen trees (see P. 200 under 'History of Kyōto').

Route XVIII. Kyōto and Environs.

Arrival. Tourists coming from *Shimonoseki*, *Tsuruga*, or *Yokohama*, all alight at the Kyōto Station, otherwise called Shichijō Station, after a journey of 14 hrs. from Shimonoseki, 4½ hrs. from Tsuruga, and 10½ hrs. from Yokohama. The station is at the extreme S. limit of the city, whence tram-lines run in various directions, both toward the interior of the city and to the suburbs (see P. 207-8). In the station is the *Inquiry Office* ('*Annai-jo*'), where all necessary information will be supplied to tourists, and the *Parcel Office*, where parcels may be left for temporary safe-keeping. **Restaurant** (under management of Miyako Hotel) on the second floor of the station building. **Porters** (*Akubō*) are always in attendance on the platform, and *jirikisha* in front of the station, while carriages or automobiles from the hotel will be in waiting if previously notified. **Guides:** Licensed Guides and Interpreters are attached to the hotels, and their services will be found useful to tourists who are ignorant of the language and customs of the country.

Hotels:—*Miyako Hotel* (at *Sanjō Keage*, Pl. J 8) 2.7 m. from the station; *jirikisha* in ½ hr., 40 *sen*; carriage from the station, ¥ 2, and automobile ¥ 3½. The hotel contains 100 double rooms and 48 single rooms, accommodating altogether 247 guests. Tariff: Room ¥ 2.50 and upward; *American plan*, ¥ 6 for single room and ¥ 12 for double room, and upward.

Daibutsu Hotel (at *Daibutsu-mae*, Pl. I 10) 1 m. from the station; *jirikisha* in 15 min., 20 *sen*. This Hotel is under the same control as the Miyako. Tariff: ¥ 4 and upward.

Kyōto Hotel (at *Kawara-machi-dōri*, Pl. M 7), 1.8 m. from the station; *jirikisha* in 20 min., 30 *sen*; carriage, seating 4 persons, ¥ 2½; automobile with 4 seats, ¥ 2½. Rooms are divided into: special (with parlour, bed-room, and bath-room), 1st class (bed-room and bath-room), 2nd class (on the 2nd floor), and 3rd class (on the 2nd and 3rd floors),—altogether numbering 100, and accommodating 150 guests. Tariff: *American plan*, ¥ 6-20 for single room; ¥ 12-25 for double room.

Inns:—*Hiiragi-ya* (at *Fuya-chō, Ane-ga-kōji*, Pl. 13, II 7; 1.7 m. from the station, in 20 min. by *jirikisha*, 30 *sen*), has 30 rooms, accommodating 50 guests. Tariff: ¥ 2.50 and upward (room, with morning and evening meals).

Sawa-bun (at *Fuya-chō Oshi-kōji*, Pl. 10, II 8; 1.8 m. from the station, in 20 min. by *jirikisha*, 30 *sen*), has 25 rooms, accommodating 60 guests. Tariff: ¥ 2.50 and upward.

Tawara-ya, (at *Fuya-chō, Ane-ga-kōji*, Pl. 12, II 7; 1.8 m. from station, in 20 min. by *jirikisha*, 30 *sen*), has 30 rooms accommodating 60 guests. Tariff: ¥ 2.50-4.

Nakamura-rō (at *Gion Torii-mae*; 2 m. from the station by *jirikisha*, 30 *sen*).—Rooms, 3 in European and 9 in Japanese style; Tariff: European room and food ¥ 5-6, Japanese ¥ 3 and upward.

Among other well-known inns may be mentioned (*Shinmonzen*), *Sugi-noi* (*Gion Torii-mae*), *Tsushi-rō* (*Saiki, Shijō*), *Kim-ta* (*Yanagi-no-bamba, Shijō*), *Yorozu-ya* (*Sanjō Kawara-machi*), *Matsu-kichi* (*Gokō-machi Sanjō*).

Restaurants: Foreign food—(besides the hotels above-mentioned), *Azuma-ya* (*Nijō-bashi Nishizume*), *Tōyō-tei* (*Kawara-machi Sanjō*), *Man-yō-tei* (*Fuya-chō Nishiki*), *Yamasa* (*Shijō-Ōhashi Nishizume*); Japanese food—*Hirano-ya* (*Maruyama Park*), *Torimoto* (*Gion Torii-mae*), *Minoshō* (*Nawate, Sanjō-Minami*), *Minokichi* (*Nawate, Sanjō-Minami*), *Fuji-ya* (*Shijō-Ōhashi-Nishi*), *Kandagawa* (*Saiseki*), *Chimoto* (*Saiseki*), *Kyōraku-kwan* (*Ponto-chō*), *Funatsuru* (*Kiya-machi Matsuware-Kita*), *Hyō-tei* (*Nanzenji-machi*), *Morimasu-rō* (*Shōgo-in-machi*), *Setsugetsu-an* (*Kwōjin-bashi Nishizume*), *Higaki* (*Nakadachiuri Karasumaru*), *Hachishin* (*Fuya-chō Oike*), *Toba-sei* (*Aburano-kōji, Shijō*), *Matsusei* (*Tomi-no-kōji Oike*), *Mankame* (*Inokuma Demizu*), *Saami* (*Maruyama Park*), *Shōgwai-rō* or *Uwosei-shiten* (*Kiya-machi Sanjō-Kita*).

Theatres:—*Minami-za* (*Shijō-Kawabata*), *Meiji-za* (*Shin-Kyōgoku*), *Kabuki-za* (*Shin-Kyōgoku*), *Kyōto-za* (*Shin-Kyōgoku*), *Ebisu-za* (*Shin-Kyōgoku*), *Iwagami-za* (*Kami-dachiuri, Jōfukuji*), etc.; there are also about 31 *Yose* (or variety halls) which are mostly found in *Shin-Kyōgoku* and vicinity. But the *Miyako-Odori* is perhaps the most attractive of these performances to foreign visitors.

Miyako-Odori (at *Kaburen-jō* or ‘the Training-place for *geisha* girls,’ in *Gion-Hanami-kōji*) performed annually from the 3rd to the 23rd of April, is a dance largely consisting of a succession of most graceful posturings. The hall is furnished with a stage and two *hanamichi* or ‘Passages to the stage through the hall,’ just like any other theatre. At the right-hand end of the stage sit 10 singers, each with a *shamisen*, and in a corresponding position at the left, sits another batch of 10 girls who beat drums and *tsuzumi*—these two groups constitute the orchestra. The dancers consist of thirty two uniformly and gaily-dressed young *geisha*, between the ages of fifteen and eighteen, who on entrance proceed slowly in two parties along the opposite *hanamichi*, performing their dance, till they meet on the stage, where they dance conjointly. The scenery at the back of the stage, which is admirably got up, is changed several times during one performance. As the *Miyako-Odori* takes place during the cherry-blossom season, it adds greatly to the gay life of the surrounding well-known pleasure quarters.

Post and Telegraph Office:—Kyōto Head Office (*Sanjō Higashi-no-tōin*, Pl. G 8), Shichijō Office (in front of the station), Kwōjin-guchi Office (*Kwōjin-guchi Kawara-machi*), Gojō Office (*Gojō Nakajima*), Nishijin Office (*Imadegawa Ōmiya*). The A.B.C. telegraphic code will be found at the hotels, and telegrams are taken over to the office by the hotel messenger at a charge of 10 *sen*. **Telephone:**—all the government and public offices, as well as most of the hotels, inns, business houses, schools, etc., are in telephonic communication with one another (for Posts, Telegraph, and Telephones, see ‘General Introduction’).

Photographers:—M. Hori (*Tera-machi Takatsuji-agaru*, Tel. No. 650, *Shimo*); Y. Narui (at *Yasaka-jinsha*, Tel. No. 1137, *Naka*);

Odani Shashin-kwan (*Tako-yakushi Uradera-machi-Higashi*, Tel. No. 270, *Naka*).

Chief Products of Kyōto. Kyōto is the centre of Japan's art industries; the principal ones are Nishijin fabrics, embroidery, porcelain, lacquer ware, bronze ware, fans, and dolls. The more important houses engaged in the sale or manufacture of these and some other articles are as follows:—

Bronze ware.

- S. Hayashi ... *Sanjō Abura-no-kōji*.
 K. Hirano *Tera-machi Oike*.
 S. Nagamatsu *Tera-machi Tako-yakushi*.
 M. Nagawa ... *Shijō Otabi-chō*.
 Yoshikawa Co. ... *Karasumaru Gojō-Minami*.

Cloisonné ware.

- S. Inaba (Kin-un-ken) ... *Sanjō Shirakawa-suji*.
 Y. Namikawa ... *Sanjō Kitaura Shirakawa-suji*.

Dolls.

- Kita-Shimizu ... *Tomi-no-kōji Shijō*.
 Maruhei (H. Ōki) ... *Shijō Yanagi-no-bamba*.

Drapery.

- Daimaru Gofukuten (Shimomura Co.—department store) ... *Matsuwara Tera-machi*.
 Daimaru-ichi (S. Kumagae) ... *Shijō Otabi-chō*.
 Inoue-Daimaru (S. Inoue) ... *Shin-machi Gojō-Minami*.
 Sogō Co. (Kyōto Branch) ... *Shijō Karasumaru*.
 Takashima-ya (Iida Co.) ... *Karasumaru Takatsuji*.

Fans.

- S. Hata *Hommachi Shichōme*.
 K. Hirano (Hira-kyū) *Tomi-no-kōji Gojō*.
 K. Ishizumi *Yanagi-no-bamba Aya-no-kōji*.
 S. Miyawaki *Rokkaku Yanagi-no-bamba*.
 B. Sakata ... *Gojō Tera-machi*.
 G. Watanabe *Sakai-machi Gojō*.

Japanese Stationery and Incense.

- Kobaien ... *Tera-machi Nijō*.
 Kyūkyō-dō ... *Tera-machi Oike*.

Lacquer ware.

- J. Mikami *Takatsuji Yanagi-no-bamba*.
 Nishimura Co. *Tera-machi Aya-no-kōji*.

Nishijin Fabrics.

- J. Kawashima ... *Higashi-Horikawa Ichijō*.
 J. Nishimura (Chi-ji) *Sanjō Koromo-no-tana*.
 K. Nishimura (Chi-kichi) ... *Sanjō Koromo-no-tana*.
 Kyōto Orimono Kwaisha ... *Kawabata Kōwōjinguichi*.
 Takata Gōshi Kwaisha ... *Ōmiya Naka-dachiuri*.
 Y. Torii (Cha-ki) ... *Ōmiya Itsu-tsuji*.

Fine Art and Curios.

- S. Hayashi ... *Furumonzen Yamato-Ōji*.
 Ikeda & Co. ... *Sanjō Gokō-machi*.
 Yamanaka & Co. ... *Sanjō Awata-guchi*.

Foil and Thread.

- G. Iwatsubo ... *Matsuwara Higashi-no-tōin*—Foil.
 M. Sumida ... *Tera-no-uchi Ōmiya*—Gold and Silver Threads.
 S. Teramura (Sakai-ya) *Kawara-machi Shijō*—Silk Threads.
 J. Yamaguchi (Haku-zen) ... *Itsu-tsuji Ōmiya*—Gold and Silver Threads.

Rouge (beni) and Face-powder (Oshiroi).

- Beni-sei (S. Nishida) ... *Gokō-machi Sanjō*.
 Shimomura Sadamitsu ... *Shijō Fuya-chō*.

Porcelain.

- R. Hiraoka ... *Gōjō Yamato-Ōji*.
 K. Itō (Tōzan) *Sanjō Shirakawa-suji*.
 S. Kinkōzan ... *Sanjō Awata-guchi*.
 A. Kōzan ... *Gojō-zaka*.

Kyōto Tōki Co.....*Shirakawa-suji Sanjō.*

K. Raku... *Atura-no-kōji Ichijō.*

R. Shimizu (Rokubei) *Gojō-Ōhashi-Higashi.*

Shōfū Tōki Co.....*Fushimi-Kaidō Ninohashi.*

J. Uno.....*Gojō-zaka.*

Y. Seifū.....*Gojō-Ōhashi-Higashi.*

Silk and Embroidery.

Benten Co.*Shimmonzen Koppori.*

Y. Hamakaze.....*Tera-machi Bukkwōji.*

T. Nishimura (Chī-sō).....*Sanjō Karasumaru.*

Takashima-ya (S. Iida Co.)... ..
Karasumaru Takatsuji.

R. Tanaka (Abura-ri).....*Karasu-
maru Shichijō.*

Tea.

Chikiri-ya (K. Akiyama) ...*Sanjō
Shin-machi.*

Ippō-dō (T. Watanabe).....*Teramachi
Nijō.*



KIYOMIZU-DERA, KYŌTO.

Nishijin Silk-weaving. Nishijin fabrics is the general name by which the products of looms at *Nishijin*, the weaving quarter of Kyōto, are known in the market. The weavers, who are found mostly at Nishijin (N.W. quarter of the city), and in neighbouring villages, number altogether 7,088, and the looms, mostly hand-looms, 21,800, while the artisans employed aggregate upwards of 31,700. The annual output is valued at ¥20,149,000, of which the fabrics exported abroad amount to ¥4,000,000. Nishijin occupies the first place among the silk-weaving districts of Japan.

The beginning of the silk-weaving industry in Kyōto must be traced to the founding of the city by the Emperor Kwammu-Tennō in 794. At first the weaving was done under the direct control of the government. Later, under the *Ashikaga Shoguns*, an advanced Chinese method was introduced. At first artisans from China, then under the Ming Dynasty, were brought over to *Sakai*, where for a time the industry greatly flourished. But the improved method was soon adopted by the Kyōto weavers, who began to make various kinds of gauze, brocade, damask, satin, and crape. But the growing industry received a great blow from the inter-civic struggles of the Ōnin Era. However, after the restoration of peace under *Nobunaga* and *Toyotomi Hideyoshi*, a former camp quarter—Nishijin meaning 'Western Camp'—became the centre of the silk industry, which grew rapidly under the patronage of the house of Toyotomi and later of *Tokugawa*. Now the artisans invented or learned to make various new kinds of fabrics, such as *ito-nishiki* and *kana-nishiki* (a kind of brocade), and even gold-braided stuffs, by imitating European methods. Early in the 17th century, figured satin was made in imitation of Chinese samples, and velvet after the pattern of Dutch velvet. The government of the Tokugawa Shogunate fostered the silk industry at Nishijin, by requiring all silk stuffs used by the Imperial Court at

Kyōto, as well as by the courts of Daimyos, and by the temples and shrines throughout the Empire, to be purchased there. Between 1661 and 1672, Nishijin looms began to produce plain and figured *Habutae*, and a few years later many kinds of damask, gold brocade, figured crape, striped satin, and *kohaku-ori*. Within recent years, under the influence of European methods and patterns, tapestries (on the Gobelin model) of excellent workmanship have come to be made by *Kawashima*, *Date*, *Sasaki*, *Nishimura*, *Iida*. Among the various kinds of silk fabrics produced at Nishijin, the largest output is in *mon-ori*, crape, *hakata*, satin, *habutae*, gauze, velvet.

Yūzen or Dyed Fabrics. *Yūzen*, which is also known as *Kamogawa-zome*, is a comprehensive name given to all those dyed delicate silk fabrics, on which various designs are executed by a special process, which has always been a specialty of Kyōto dyers. This special process consists in painting the pattern on the silk fabric, and covering the spaces between the figures of the design with mordant, in order to protect the material from capillary attraction and the running of the colours at the edges. This process, taken together with the great artistic skill shown in the work, assisted by the pure waters of the Kamo-gawa, which easily dissolve dyes, produces all those wonderful articles, which have elicited universal admiration. These Yūzen fabrics contain designs (figures of birds, flowers, scenery, etc.) of a most exquisite kind and may be fitly made into screens, curtains, or scrolls to be hung on walls. The process of yūzen-dyeing was first invented by *Fukae-Yūzen*, a priest-poet in the reign of the Emperor Higashiyama-Tennō (1666-1709), and was very greatly improved in recent times by *Nishimura Sōzaemon*, who was assisted by skilful artists like *Kiyohi-Chikudō*, *Hirooka*, *Iida*, and *Nishimura Jihei* also make excellent yūzen fabrics.

Besides yūzen, Kyōto is famous for many other kinds of dyeing. There are altogether 3,395 dyers, who dye annually some 9,603,000 *tan* of silk, which bring in a total revenue of ¥2,355,000.

Embroidery. The art of embroidery was early introduced from Chōsen (Korea) and China. Originally the embroidery was done with a plain, then later with a twisted, silk thread. The embroidered cloths were chiefly used for court robes, for the ceremonial over-dresses worn by brides (at their wedding), and for the dresses of priests and actors. But the greatest impetus was given to the industry when, with the opening of the country in 1654, the Japanese embroidery began to attract the attention of the outside world. The embroidery is often combined with painting, or with the brocade designs, giving a decoration in relief and greatly heightening its artistic effect. The articles most largely exported are screens, curtains, cushion-covers, table-cloths, etc. S. Nishimura (Chisō), S. Iida (Takashima-ya), Benten Co., R. Tanaka, Y. Hamakaze, and Kobayashi are well-known makers of embroidered cloths.

Pottery. The porcelain wares produced in Kyōto are known under the general name of *Kyō-yaki*, or Kyōto pottery, and include three kinds,—*Kiyomizu-yaki*, *Awata-yaki*, and *Raku-yaki*. There are at present altogether 233 porcelain makers, who employ some 1,166 artisans, producing wares valued at about ¥1,200,000. The Kiyomizu wares, produced at *Gejō-zaka*, are of white colour with designs in indigo and appeal to a refined taste. The *Awata-yaki*, made at Awata, are yellowish in colour (made by mixing equal parts of pulverized stone of a certain kind with ashes derived from the waste of the indigo plant), and display designs of rich colours. The Kyōto pottery gained national fame, owing to the high workmanship of *Nonomura Jinsai*, who flourished early in the 17th century and had factories at *Seikanji*, *Iwakura*, and six other places, of which *Seikanji* originated the Kiyomizu-yaki and Iwakura that of the Awata-yaki. Many improvements have since been introduced,—in the case of the Kiyomizu-yaki, by *Okuda Eisen* and his disciples, *Dōhachi*, *Rokubei*, *Seifū*, etc., who studied Chinese pottery (*gossu* and *Kochin-yaki*); by *Shūhei*, who introduced the use of gold and silver in ornamentation; and by *Kumakichi*, who learned the secret of Arita pottery in *Hiizen*; while in the case of the Awata-yaki, *Kuemon* (1st half of 17th cent.) and *Takahashi Yohei* (1st half of 19th cent.) contributed much by improving the technique in design and ornamentation. At last the late *Kinkwōzan Sōbei* saw, with the opening of the country to foreign commerce, the advantage of making wares suitable for the needs and tastes of foreign customers. Coffee-cups, flower-vases, incense-burners, etc., with attractive designs and decorations, were now made under his direction, and as

a result of his assiduous efforts, there has been opened up the present large market abroad. *Kinkwōzan* and *Itō Tōzan* are two well-known houses where Awata-yaki wares are now made. The *Raku-yaki* wares are largely made by hand; the wares consist mostly of articles connected with the tea ceremony—tea-bowl, tea-caddy, flower-vase, water-jug, incense-burner, incense-box, etc. These wares, which designedly lack the elaborate workmanship of other kinds, are much appreciated by a certain class of men for their quaint elegance.

Cloisonné. The cloisonné wares made in Kyōto are similar in style to those made at *Nagoya*. Kyōto products (chiefly made by Y. Namikawa and S. Inaba) have the design outlined in gold and silver wires, in contrast with the cloisonné goods made by *Namikawa Sōsuke* of Tōkyo, which have no such wires. These wares are chiefly made for export.

Lacquer wares. There are 296 makers of lacquer wares in Kyōto; the total output being valued at ¥354,928. The Kyōto lacquer wares are largely of *makie* workmanship. In the *makie* variety, designs are made by means of silver or gold dust, mixed with lacquer. It includes three kinds—*hira-makie*, *taku-makie*, and *toji-dashi-makie*. In the case of the *hira-makie* and *taku-makie*, the designs are put on after the lacquered surface is thoroughly polished, while in the case of the *toji-dashi-makie* the polishing is done after the designs are put on. That the *makie* art made such great progress in Kyōto was due to the fact that most of the utensils used in the Imperial Court for the numerous ceremonial occasions, as well as those for the daily use of the nobility, such as tables, rice and soup bowls, ink-slab-boxes, fire-braziers, etc., were mostly of *makie* workmanship. The luxurious life at the court of the Ashikaga Shōgunate also gave a strong impetus to the progress of the art of lacquering, while *Nobunaga*, *Hideyoshi*, and *Ieyasu* also greatly fostered it. Among many well-known names connected with the development of the art of making lacquer wares may be mentioned the following: *Yamamoto Shunsei*, *Nishimura Hikobei*, *Fujishige Tōgen*, *Kondō Dōshi*, and *Seki Munenaga*. The making of *ikkō-bari*, a lacquered papier-maché ware, was taught by *Ikkō*, a Chinese refugee of the Ming Period, and a kind called *rihei-nuri* was invented by *Yamamoto Rihei*. A well-known worker in lacquer of the modern period is *Kimura Hyōsai*.

Fans and Dolls. Kyōto produces a superior kind of fan, both folding and round, (*sensu* and *uchiwa*). They are got up in a very elegant and refined style, and those made for export are elaborately decorated. The annual export value amounts to ¥600,000. The dolls made in Kyōto (which are of three kinds—*Hina-Ningyō*, *Ichima-Ningyō*, and *Omocha-Ningyō*) have an annual value of upwards of ¥100,000.

Manufactories. There are altogether 345 manufactories in Kyōto, employing 9,794 hands. The more important among them are as follows: Kanegatuchi Bōseki Kwaisha's Branch Factories (silk yarn; one at *Takanegawara*, another at *Higashi-Takeya-machi*, and a third at *Nishi-Kujō*), Nishijin Nenshi Saisei Kwaisha (twisted silk thread; at *Horikawa Teranouchi Kūta-Sanchōme*), Nomura's Cotton Yarn Factory (at *Okazaki-machi*), Nippon Nenshi Kwaisha's Factory (twisted thread; at *Moriki-machi Kurama-guchi*), Kawa-shima's Weaving Establishment (heavy sashes, tapestry, embroidery; at *Horikawa-Ichijō*), Kyōto Weaving Company's Establishment (at *Kawabata Kwōjin-guchi*), Takata Co's weaving factory (crape; at *Muro-machi Sanjō*), Tatsumura's Factory (sashes; at *Kigawa Naka-chōja-machi*), Japan Cotton Weaving Co.'s Factory (flannelette; at *Shūmachi Imadegawa*), Fukunaga's Weaving Establishment (satin, ribbons; at *Naka-dachiuri Chikwōin*), Shimazu's Workshop (physical and chemical laboratory appliances; at *Kiya-machi Nijō*). Kinkwōzan's Pottery Works (at *Sanjō Shirakawa-bashi*), Konishi's Yūzen-dyeing Establishment (at *Okazaki-machi*).

Time of Visit to Kyōto.

Kyōto may be visited with advantage at all seasons of the year, —almost every month offering its special attraction—though of course spring and autumn are the best times. **January's** chief attraction is the New Year festivities, lasting for several days, when the people of this classical city go about in the street in their merriest mood,—the women dressed in their gayest style. **February's** distinctive feature is snow. The Japanese people have an artistic admiration for a snow scene, as they have for flowers, and snow on *Higashi-yama* or *Arashi-yama* is considered worth going a long distance to see. **March** is the month for *ume* (plum-blossoms). This is the earliest flower of the year, even blossoming under snow, and is loved for its hardihood and fine perfume, a fit emblem of the righteous life under adversity. *Kitano-Tenjin*, *Kiyomizu*, *Nagaoka*, *Roku-hara*, and the Imperial Garden are well known on account of ume flowers; *Tsukigase* (see P. 316 under *Nara*), which may be reached in half a day from Kyōto, has a national reputation. Plum-blossoms last for nearly a month. At the end of the month, budding of willow-trees on the banks of the *Kamo-gawa*, peach-blossoms at *Nagaike*, camellias at *Tsubaki-dera* are also well known. **April:**—Cherry-blossoms. Maruyama Park and Arashi-yama are the most famous places to which people resort to view cherry-blossoms. *Higashi-yama*, *Kiyomizu*, *Daigo*, *Omuro*, *Ōhara*, *Hirano* are also noted for these flowers. Blossoms of rape-seed plants in the suburbs, corchorus (yellow roses) at *Tamamizu* and *Kōsei-ji*, white wistaria flowers at *Demachi*, and gathering edible ferns at *Ōhara-no*, *Omuro-yama*, and *Kami-Gamo* are also interesting. From the 3rd to 23rd of the month, there takes place the well-known *Miyako-Odori*. *Kamogawa-Odori* begins from the 25th of the month, but may vary according to the year. On the 21st there takes place an old-time procession of courtesans at Shimabara. **May:**—Among flowers, azaleas (at *Nagaoka*, *Ume-no-miya*, *Shōren-in*, *Arashi-yama*, and the *Hōzu-gawa*) and wistarias (at *Maruyama Park*, the Imperial Garden, *Yasui-Kompira*, *Kiyomizu*, *Hana-no-ya*, *Byōdō-in* at *Uji*), and later in the month iris (at *Sanjūsangen-dō*, *Ume-no-miya*, *Hirano*, and *Tō-ji*) and *shakuyaku* (at *Hana-no-ya*). On the 11th, tea picking may be seen at *Uji*. Cuckoo singing at *Seikan-ji*, *Ogura-yama*, *Kami-Gamo*, and *Shirakawa* also attracts listeners. In the middle of the month there takes place the great *Aoi* festival (see P. 260). **June:**—the following are worth visiting — water-rails at *Shisen-dō*, *Jakkwō-in*, *Nagaoka*, *Toba*, *Ogura-no-ike*, *Hirosawa-no-ike*, *Yamazaki* (above in the middle of the month), fire-flies at *Uji*, *Arashi-yama*, the *Hōzu-gawa* (above in the middle of the month), singing-frogs at *Kiyotaki*, *Arashi-yama*, *Kibune*, *Yase*, *Ōhara*, *Uji* (above in the middle of the month), iris flowers (*iris laevigata*) at *Kami-Gamo*, *Saihō-ji*, *Taki-no-ya* at *Hirano*, *Ume-no-miya Garden* (above in the end of the month), rice-planting in the suburbs (at the end of the month). **July:**—The *Gion-Matsuri*, one

of the most famous festivals in Japan (see P. 242), takes place between the 17th and 24th. Among flowers, lotus (*Fushimi* and *Nishi-Ōtani* lotus ponds most famous) and the morning-glory (*Asagao-en* at Uji). **August**:—In the middle of the month, the *Bon-Matsuri* takes place. It is a fête commemorating the departed ancestors, whose spirits are supposed to make an annual visit to the scene of their earthly life. The graves on the hillsides are lighted with lanterns, and young people of the villages round about Kyōto enjoy themselves by dancing in the open far into the night. On all fine evenings, '*yū-suzumi*' is a great feature: temporary structures are put up in the dry bed of the Kamo-gawa between *Sanjō* and *Shijō*, and people gather to enjoy the cool breeze and partake of refreshments. **September**:—Festival of *Hachiman-gū* at *Yawata*, on the 15th; *Hagi* (or lespedeza) of two colours (*Kōdai-ji*, *Daibutsu*, *Heian-jingū-mae*, *Hirano*, and *Nanzen-ji*) is the flower of the month. **October**:—Perhaps the most delightful month of the year on account of its fine weather. Picking mushrooms in the pine woods (in the middle of the month) is a favourite pleasure with the Japanese. Late in the month comes the chrysanthemum show (in *Gion-machi*). The *Jidai-Matsuri* (see P. 246) is held on the 22nd, when a great Courtiers' procession takes place in imitation of feudal times. **November**:—continuous fine weather. Maples are at the height of their splendour before the middle of the month. The classical spots for maple leaves are *Takao*, *Maki-no-o*, *Toga-no-o* (see P. 267), *Kiyomizu*, *Eikwan-dō*, *Nyakuō-ji*, *Shinnyo-dō*, *Tōfuku-ji*, *Arashiyama*, *Kibune*, *Nagaoka*, and *Ōhara*. **December**:—Weather dry. After Christmas the street markets are busy, selling things needed for the New Year's celebrations.

Social Functions of the Year:—

January

- 1-3. New Year celebrations.
4. *Kemari* (Japanese football game) performed at Count *Asukai's*.
7. *Nanakusa* ('Day of the Seven Herbs')
9. *Hō-on-kō*, at *Nishi-Hongwan-ji*, continued for a week.
10. Festival of *Ebisu*, at *Kenminji* (known as *Tōka-Ebisu*).
- 15-19. *Yakuyoke-Mairi* or pilgrimage to *Otokoyama-Hachiman* (see P. 189).
21. *Kōbō-Mairi*, pilgrimage to *Kōbō-Daishi* Temples at *Tōji*, repeated every month on the same day.
25. *Kitano-Mairi*, pilgrimage to the *Tenjin* Temple at *Kitano* (see P. 228), repeated every month on the same day.

February

11. *Kigen-setsu* or Commemoration of the Accession to the Throne of the First Emperor *Jinmu-Tennō*.
15. *Hitaki* (bonfire), at *Saga-Seiryō-ji*.
Festival of *Inari*, on the first 'day of the horse,' according to the lunar calendar.

March

3. Festival of dolls (for girls; see Intro.).
8. Festival of *Ōharano*.
15. *Nirvana* service at *Tōfuku-ji* and *Seiryō-ji*.
19. *Higan-Mairi*, pilgrimage to temples continues for a week, (the images ordinarily concealed from view are shown to pilgrims).
Festival at *Kitano* (*Natane-Gokū*)

April

2. Festival of Matsu-no-o-jinsha and Hirano-jinja.
3. Jimmu-Tennō-Sai or memorial of the Emperor Jimmu; also festival of Ume-no-miya-jinsha.
4. Festival of Go-ō-jinsha.
8. Buddha's Birthday, — Kanbutsu-e at Dai-hōon-ji and Seiryō-ji.
10. Imamiya-yasurai-Matsuri.
18. Festival of Yoshida-jinsha.
- 19-25. Special services at Chion-in Temple.
Inari-matsuri on the '2nd day of the horse.'

May

1. Horse-races, at Kami-Gamo-jinsha.
2. Ogura-jinsha-Matsuri, and Hatsukashi-jinsha-Matsuri, — the shrine-car starts on its circuit.
5. Festival of flags and armour (for boys; see Intro.).
Ogura-jinsha-Matsuri, — the shrine-car starts on its return; horse-races. Also the festival of Mukō-jinsha and horse-races.
7. Kuga-jinsha-Matsuri.
10. Hatsukashi-jinsha-Matsuri, — the shrine-car starts on its return.
14. Hiyoshi-Matsuri. Annual Memorial Service at Tō-ji.
15. Aoi-Matsuri (P. 206), at Kamo temples. Imamiya-Matsuri.
16. Ebisu-Matsuri.
18. Goryō-Matsuri.

June

1. Kibune-Matsuri.
5. Agata-Matsuri (at Uji). Fuji-no-mori-Matsuri. Horse-races at Kami-Gamo.
17. Shimmeisha-Matsuri.
23. Memorial of the poet Jōzan (at Shisen-dō, Ichijō-ji-mura).
25. Festival of Temman-gū.
Nashinoki-jinsha-Matsuri.

July

7. Tanabata or Festival of the Stars (see Intro.).
16. Fitting up *hako* (procession-car) for Gion-Matsuri (see P. 242).
17. The 1st day of Gion-Matsuri.

24. Great procession, the last day of Gion-Matsuri.
27. Exhibition of treasures of Daitoku-ji.
28. Mikoshi - Arai (cleaning of shrine-car), at Gion.

August

8. Monju-e at Tō-ji.
9. Sennichi-Mairi pilgrimage to the Kiyomizu-dera.
10. Festival for the welcome of departed spirits.
15. Daimoku dancing, at Matsugasaki.
16. Bonfires on Daimonji and other mountain slopes (see P. 248).
23. Pilgrimage in honour of Jizō.
28. Exhibition of treasures of Myō-shin-ji.
30. Exhibition of treasures of Konchi-in (Nauzen-ji).
The feast of the full moon (*chūshū* or middle autumn full moon, 15th day of the 8th month, Lunar calendar, when the moon is believed to be the brightest of the whole year), may come in August or September.

September

1. Hassaku-Mōde, at Shinsen-en.
15. Festival of Otoko-yama-Hachimangū.
18. Festival of Toyokuni-jinsha.
23. Higan-Mairi.

October

4. Festival of Temman-gū, at Kitano (*Zuiki-Matsuri*).
9. Festival of Kurama.
10. Jūya-Nembutsu, at Seigwan-ji, etc.
15. Shōkon-Sai.
17. Kanname-Sai, offering of first crop to the Imperial Ancestors.
18. Toyokuni-Matsuri
20. Ebisu-kō or Seimon-Barai. (clearing sale).
22. Jidai-Matsuri, at Heian-jingū (great courtiers' procession).

November

1. Asa-Mairi at Imamiya
8. Hitaki-Matsuri (bonfire festival), at Inari and other temples.
15. Jūya-Nembutsu, at Shinnyō-dō.
18. Hitaki-Matsuri, at Goryō-sha.

21. Hō-on-kō (lasting for a week), at Higashi-Hongwan-ji, Buk-
kwō-ji and Kōshō-ji.
23. Niiname-Sai, tasting of new
rice by the Emperor, and the
offering of the same to the
Imperial ancestors.

December

1. Dai-cha-tō, at Kitano.
9. Daikon-taki, at Narutaki.
12. Yūroku memorial service at
Yūroku-kwan.
31. Okera-Mairi, at Yasaka-jinsha.



YASAKA-(OR GION-) JINSHA.

Plan for ten days' sight seeing.

The following outline is given as a mere suggestion. No plan can be made which will suit every case, as so much depends upon individual tastes and the time at one's disposal.

First Day. Maruyama Park (Pl. I 1 8), Chion-in (Pl. J 8), Higashi-Ōtani (Pl. J 8), Kiyomizu-dera (Pl. J 10), Nishi-Ōtani (Pl. J 10), Daibutsu (Pl. II 1 10), Sanjusangen-dō (Pl. II 11), Imperial Museum (Pl. II 1 10).

Second Day. Nanzen-ji (Pl. K 7), Eikwan-dō (Pl. K 7), Ginkaku-ji (Silver Pavilion, Pl. N 5), Kurodani, Yoshida-yama, Commercial Museum (Pl. J 7), Heian-jingū (Pl. J 6), Awata pottery works.

Third Day. Imperial Palace (the *Gosho*, Pl. J 5), Nijō Palace (Pl. E 1 7), Higashi-Hongwan-ji (Pl. J 10), Nishi-Hongwan-ji (Pl. F 10).

Fourth Day. Kitano-Temman-gū (Pl. D 4), Nishijin Weaving Establishments, Daitoku-ji (Pl. E 3), Kinkaku-ji (Gold Pavilion, Pl. C 3).

Fifth Day. Hōzu rapids, Arashi-yama, Katsura-Rikyū.

Sixth Day. Takao, Maki-no-o, Toga-no-o, Seiryō-ji (if in autumn when maple leaves change colour), or Nagaoka, Otoko-yama, Tennō-zan.

Seventh Day. Shimo-Gamo, Kami-Gamo, Kurama-yama, Kibune-jinsha.

Eighth Day. Lake Biwa-ko, Mii-dera, Karasaki, Ishiyama; return by boat through Canal and tunnels.

Ninth Day. Shugaku-in and Mt. Hiei.

Tenth Day. Uji,—Byōdō-in, Hō-ō-dō, Mampuku-ji, picking of tea-leaves (if in middle of May); or Fushimi-Inari, Tōfuku-ji and the Mausoleum of Meiji-Tennō at Momoyama.

Situation and History.

Situation. Kyōto, the former capital of Japan and the seat of the Imperial House from 794 (13th year of *Enryaku*) till 1869 (in which year the Emperor transferred his residence and government to *Tōkyō*, the new name given to *Yedo*), is situated in lat. 35° 1' N. and long. 135° 43' E. and comprises an area of 13.68 sq. m. (the circumference, 32.8 m.), being 5.3 m. from E. to W. and 4 m. from N. to S. The city stands on a plain surrounded by mountain ranges on all sides, except toward the S. where it is open to larger plains extending to Ōsaka Bay. Among the mountains surrounding Kyōto may be mentioned *Hiei-zan*, whose highest peak towers up to the N.E., while the range extends along the E. side of the city—where it is called *Higashi-yama*—ending with the *Yodo-gawa*; to the N. is *Kurama-yama*, and to the W. are *Atago-yama*, *Arashi-yama*, and *Tennō-zan*. The city is pierced by the *Kamo-gawa* on its E. side, while along its W. outskirts flows the *Katsura-gawa*; the former, which is a much smaller stream, joining the latter river at a spot not far from the S. end of the city. Kyōto is connected by a canal some 6 m. long (partly through tunnels) with Lake Biwa, the waters as they pour down through iron pipes by the '*Incline*' at the Kyōto end being utilized for generating electricity.

History. From the foundation of the Empire, the capital had been located generally in *Yamato*, but removed from place to place at the beginning of each new reign, till a permanent seat was found at *Nara* in 709. In 784, the Emperor transferred his government from *Nara* to *Nagaoka* in Yamashiro Province, a place between *Mukō-machi* and *Arashi-yama*. In 793, a fresh spot was chosen at *Uta* (a few miles N.E. of *Nagaoka*), where a large and ideal city could be built. The Emperor Kwammu-Tennō appointed *H'ake-no-Kiyomaro* as the superintendent of the palace construction, *Sakanoue-no-Tamuramaro* as the chief of the carpentering, and these two had as advisers the scholar *Sugano-Mamichi* and the priest *Ken'ri*. In 794, the palace being partially ready for the Emperor's occupation, the Court was removed to the new city, to which the Emperor gave the name of *Hei-an-jō* or 'Capital of Peace.' The construction of the city was pushed on under the immediate superintendence of the Emperor, and in 805 the new capital was finally completed. The city was intersected by nine large streets from E. to W., beginning with *Ichijō*, or the First Street, in the N. and ending with *Kujō*, or the Ninth Street, in the S., while, intersecting these from N. to S., another series of broad avenues was laid out, beginning with *Kyōgoku* in the E. and ending with *Nishi-Kyōgoku* in the W. The Imperial Court, called *Dai-dairi*, was situated between *Ichijō* (First Street) and *Nijō* (Second Street). The new capital thus laid out measured 3 m. from E. to W. and 3½ m. from N. to S.; it contained altogether 2,732 streets, the main thoroughfares being as wide as 280 ft., while the whole city was enclosed by a low mud wall, surrounded by ditches, and pierced by 18 gates corresponding to the main thoroughfares. The city was administratively divided into the Right District

and the Left District, which were also called *Chōan* and *Rakuyō*, the names of China's two oldest capitals,—the general idea for the new city being taken from China. The city thus magnificently laid out soon became further extended towards the left bank of the Kamo-gawa, where splendid villas, temples, and shrines were put up by the all-powerful Fujiwara Family. But the prosperity lasted only for about 300 years; the city was afterwards visited by a succession of calamities. In 1177 the Imperial Palace was destroyed by fire, and two years later the seat of government was removed to *Fukuwara* (present *Hyōgo*) by the all-powerful *Taira-no-Kiyomori*. Then came the wars between the Minamoto and Taira Clans, which were followed by the establishment in 1192 of Japan's *de facto* government at *Kamakura* by *Yoritomo* as the Generalissimo (*Sei-Daishōgun*) of the Empire,—the beginning of the Shogunate régime. In 1221 occurred the so-called war of *Jōkyū*, when the armies of the Kamakura Shogunate occupied Kyōto and sent into exile three ex-Emperors. Between 1336 and 1392, Kyōto was a scene of incessant conflict between the followers of rival Emperors,—the Southern and the Northern Courts. Though for a time, during the prosperous days of the Ashikaga Shogunate, the capital enjoyed peace, the wars of *Ōnin* (1467-1474) ensued, in the course of which the city became practically desolated by the encounters between the rival forces of *Yamana* and *Hosokawa*. From this time on, for about 100 years, the Imperial Court was poverty-stricken, the majority of the nobles were compelled to take refuge in the country, and the glory of the city was apparently gone for ever. It was in this state that *Ōda Nobunaga* found Kyōto, and his first act on entering the city was to set about the rebuilding of the Imperial Palace (1569). When *Toyotomi Hideyoshi* seized upon the power of the state, he rebuilt the Imperial Palace, restored the temples, laid out the streets anew, and together with his building of his own Fushimi Castle, rendered Kyoto once more the real capital of Japan. Under the Tokugawa Shogunate, the government with its vast machinery and expenditure passed to *Yedo*, yet Kyōto remained during the three hundred years of peace as the classical capital and the second city of the Empire. The silk-weaving industry of *Nishijin* was greatly fostered, the S.W. quarter of the city began to expand with the building of two Hongwan-ji temples; but otherwise the city remained overshadowed by the glory of Yedo till 1868, when with the Restoration the city became once more the real capital of the Empire, but only for a brief time. In 1869, the capital, as well as the Imperial court itself, was removed to Yedo, thenceforth known as Tōkyō. The city, though bereft of all its political importance still remains the classical capital, for here according to a provision of the Constitution the Imperial Coronation shall always take place, and Kyōto will always remain the city richest in historical associations, and the most interesting from the artistic point of view.

Population. Kyōto's population in 1912 numbered 495,294 (households, 91,043). As might be supposed from the historical sketch given above, there have been many vicissitudes in the population of Kyōto. It is on record that in 1696 (9th year of *Genroku*), the city had 507,548 inhabitants. Coming down to later times, in 1872 there were 373,404 and in 1889 279,165 inhabitants; the population rose in 1901 to 375,841, and there is every reason to suppose that the city will keep on slowly expanding.

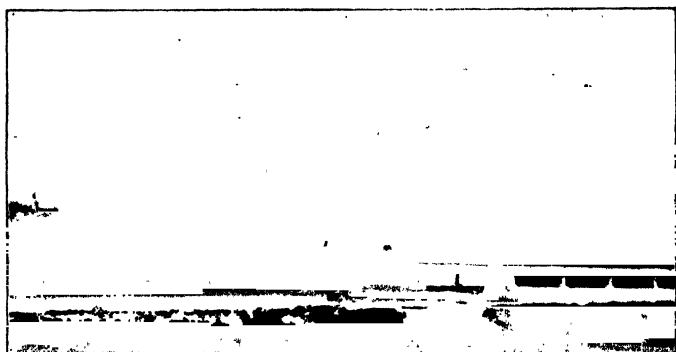
Foreign Residents and Tourists in Kyōto. The foreigners living in Kyōto at the end of 1912 numbered 152, of whom 27 were Europeans, 42 Americans, 80 Chinese, and 3 others. In 1908, there came to Kyōto 28,245 foreign tourists (19,935 males and 8,310 females), of whom 10,091 were British (including 179 Australians), 7,838 Americans, 2,840 Germans, 1,507 French, 2,726 Chinese, 364 Russians, 197 Austro-Hungarians, 150 Italians, 150 Dutch, 148 Belgians, 113 Hindoos, 107 Spanish.

Climate. The average temperature of Kyōto for 1909 was 13.4° C. (56.12° Fahr.),—the highest point reached being 37.2°C.

(98.96° Fahr.) and the lowest—7.8° C. (17.96° Fahr.). Kyōto is comparatively wet, its rainfall being larger than that of most other places in the neighbouring provinces. The following table will supply further particulars :—

**Yearly Average of Records in Kyōto During 1908-1909,
as reported by Kyōto Meteorological Observatory.**

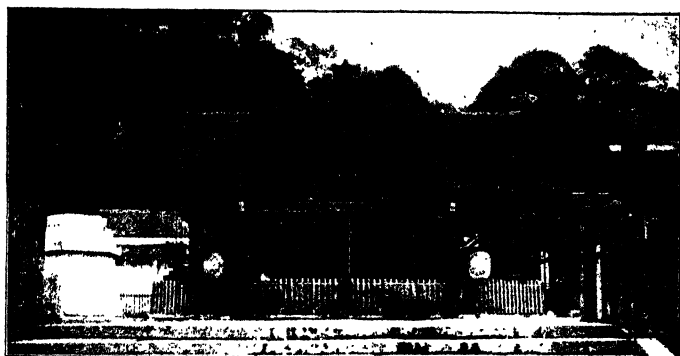
	Mean Temper- ature (Fahr.)	Mean Max. Temper- ature (Fahr.)	Mean Min. Temper- ature (Fahr.)	Rainfall (inches)	Number of Rainy Days	Snowy Days
January	37.2°	48.3°	28.2°	4.15	16.0	13.0
February	35.9°	48.5°	26.8°	1.63	9.0	16.0
March	42.6°	55.4°	32.6°	5.12	16.0	8.5
April	53.9°	66.9°	41.9°	9.28	15.0	0
May	61.3°	75.0°	48.6°	4.61	12.5	0
June	69.4°	80.2°	60.0°	11.09	17.0	0
July	76.1°	80.8°	67.5°	3.84	11.5	0
August	78.5°	90.3°	61.5°	4.89	14.0	0
September	70.6°	81.5°	62.6°	8.57	19.5	0
October	58.6°	72.3°	48.3°	3.48	11.5	0
November	47.3°	61.5°	36.8°	1.63	9.5	0
December	39.4°	52.5°	32.5°	2.01	14.0	4.5
Year	55.9°	68.9°	46.0°	60.31	165.5	42.0



SANJŪSANGEN-DŌ.

Government Offices and Chief Public Buildings: Kyōto Prefectural Office (*Shimo-dachiuri Shimmachi*, Pl. F 6), Kyōto City Office (*Oike Tera-machi*, Pl. II 7), Ward Office of Kami-Gyō-ku (*Naka-dachiuri Nishinotōin*, Pl. F 5), Ward Office of Shimo-Gyō-ku

(*Ainomachi Gojō*, Pl. J 10), Kyōto District Court (*Maruta-machi Tomino-kōji*, Pl. 7, G 6), Kyōto Local Court (*Takeya-machi Tomino-kōji*, Pl. 8, G 6), Kyōto Revenue Inspection Office (*Kawabata Maruta-machi*, Pl. 30, I 8), Kyōto Prison (*Takeya-machi Sembon*, Pl. E 6), Branch Office of Imperial Household Department (*Gyoen-nai*, Pl. 2, J 6), Prefectural Meteorological Observatory (*Gyoen-nai*, Pl. 1, J 6), Water-Works Office (*Nanzenji-machi*, Pl. G 7).



FUSHIMI-INARI.

Kyōto Prefecture. *Kyōto-fu* or Kyōto Prefecture is bounded on the E. by the three prefectures of *Fukui*, *Shiga*, and *Mie*, on the W. by *Osaka* and *Hyōgo*, on the S. by *Nara*, while towards the N. it faces the Japan Sea. With the seat of government at Kyōto, it embraces the two provinces of *Yamashiro* and *Tango* and the larger part of *Tamba*, altogether comprising one city (Kyōto) and 18 counties. The prefecture covers an area of 292 sq. *ri* (1,739 sq. m.), with a population of 1,167,000 (in round numbers). **Products:** tea, amounting to 5,000,000 lb. a year, silk fabrics, valued at ¥10,000,000, other woven fabrics, ¥10,000,000 (making Kyōto the first of all the prefectures in the weaving industry), porcelain valued at ¥1,100,000, lacquer wares, ¥500,000.

Schools: Kyōto Imperial University (at *Yoshida-machi*, Pl. I J 5), founded in 1897, containing the colleges of Law, Medicine, Literature, and Science and Engineering, besides the University Hall (for post-graduate studies); the officials and professors number 196 and the students 1,000; annual expenditure, about ¥1,000,000. The Third Higher School (at *Yoshida-machi*, Pl. I J 5), with 61 officials and teachers and about 770 students; Kyōto Higher Polytechnic Institute (at *Yoshida-machi*, Pl. I 5), with 42 professors and 240 students; Kyōto Sericulture Training Institute (Pl. C 5) at *Hanazono-mura*; Prefectural Medical School (at *Kawara-machi*, *Hirokōji-Kita*, Pl. II 5); with 60 professors and 500 students; Kyōto Normal School; Kyōto Girls' Normal School; First, Second, and Fifth Middle Schools; First and Second Girls' High Schools; Kyōto Agricultural and Forestry School; Kyōto Painting School (Pl. 28, I 5); Kyōto Dyeing and Weaving School (Pl. G 4); two Commercial Schools; Deaf and Dumb Asylum; Kyōto Law School, Bukkyō-Daigaku

(Buddhist College); Shinshū Buddhist College; Dōshisha University at *Imadegawa-dōri Tera-machi-Nishi-iru* (Pl. G 4; embracing the Schools of Divinity, Literature, and Economics, with the attached middle grade course, and a Girls' High School).

Hospitals: Imperial University Hospital (accommodating over 300 patients) at *Shōgo-in-machi*; Prefectural Hospital at *Kawaramachi Hirokōji*; Yasaka-Byōin; Hiyoshi-Byōin; Juraku-Byōin; Kyōto Insane Asylum; Matsuyama's Surgery Hospital; Adachi's Obstetrics Hospital; Higashiyama-Byōin.

Newspapers: Kyōto Hinode Shimbun, Kyōto Shimbun, Keikwa Nippō, Chūgwai Nippō.

Christian Churches: There are altogether 25 Christian churches in Kyōto; the clergymen and preachers connected with them consisting of 37 Japanese and 11 foreign missionaries; total membership, 2,800.

Temples: *Shintō*, 8 national shrines, 5 prefectural shrines, 9 local shrines, and others, altogether 221; the better known ones being Heian-Jingū (Pl. G 6), Kitano Temman-gū (Pl. D 4), Yasaka- (or Gion) jinsha (Pl. J 8), Goō-jinsha (Pl. G 6), Nashinoki-jinsha (Pl. 3, II 5); *Buddhist*, of Tendai Sect 43, of Shingon Sect 37, of Jōdo Sect 307, of Rinzai Sect 95, of Sōtō Sect 11, of Ōbaku Sect 2, of Shinshū 199, of Nichiren Sect 168, of Jishū 16, of Hossō Sect 9, altogether 889; among these the more important are the two Hongwan-ji (Pl. G 10 and Pl. F 10), Bukkō-ji (Pl. 25, G 9), Chion-in (Pl. J 8), Zenrin-ji (or Eikwan-dō, Pl. K 7), Nanzen-ji (Pl. K 7), Sōkoku-ji (Pl. G 4), Kennin-ji (Pl. I 9), Kodai-ji (Pl. G 9), Tōfuku-ji (Pl. I 12), Shōren-in (Pl. G 8), Hōkō-ji (or Daibutsu, Pl. H I 10), Sanjūsangendō (Pl. H 11), Honkoku-ji (Pl. F 10), Chōraku-ji (Pl. G 8), Roku-haramitsu-ji (Pl. I 9), Sennyū-ji (Pl. J 12), Tō-ji (Pl. E 12), Seikan-ji, Kiyomizu-dera (Pl. G 10).

Shintō and Buddhist temples in the suburbs:—Shimo-Gamo-jinsha (Pl. H I 3), Kami-Gamo-jinsha, Hirano-jinsha (Pl. D 4), Inari-jinsha, Ōharano-jinsha, Kenkun (or Take-isao)-jinsha, Tō-ji, Ginkaku-ji (Pl. N 5), Kinkaku-ji (Pl. C 3), Tōji-in (Pl. B 4), Ninna-ji (Pl. A 4), Myōshin-ji, Kwōryū-ji, Tenryū-ji, Enryaku-ji.

Treasures and Specially Protected Buildings. Among the possessions of these temples, registered as national treasures, there are 65 calligraphic pieces, 286 paintings, 20 manuscripts, 25 books, 127 carvings, 2 swords, 37 pieces of fine art ware, besides 119 buildings placed under the 'special protection' of the government. It is needless to say that most of these are found in temples located in the city.

Libraries:—Kyōto Imperial University Library (Pl. G 7); Kyōto Prefectural Library.

Museum:—Kyōto Imperial Museum (Pl. H I 10); this is one of the three maintained by the Imperial Household Department, the other two being at *Tōkyō* and *Nara*; it is situated near the Daibutsu-den, *Higashi-yama*. For particulars see P. 253.

Communications.

Railways. Kyōto is, like Ōsaka, an important centre of railway communication: by the Tōkaidō Line, it is in communication with Ōsaka, Kōbe, and Shimonoseki on the one hand, and with Nagoya and Tōkyo on the other; by the Nara Line, not only with Nara, but also with Wakayama and Nagoya; by the San-in Line, with Tottori, Matsue, and Imaichi on the Japan Sea Coast. The following table gives the distances and fares from Kyōto to the more important places in railway communication with it:—

Stations	Distances	Fares	
		1st class	2nd class
<i>Kyōto</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>
Momoyama	4.4	.20	.12
Nara	26.0	1.08	.65
Hōryūji	33.3	1.38	.83
Yoshino-guchi	51.0	2.10	1.26
Wakayama-shi	90.8	3.40	2.04
Yamada (<i>via</i> Kusatsu)	87.3	3.28	1.97
Hama-Ōtsu	11.3	.46	.29
Tsuruga	75.2	2.90	1.74
Kanazawa	161.3	5.23	3.14
Niigata (<i>via</i> Toyama)	359.0	9.23	5.54
Nagoya	94.7	3.53	2.12
Hamamatsu	162.4	5.25	3.15
Shizuoka	210.1	6.40	3.84
Kōzu	281.1	7.83	4.70
Yokohama (Hiranuma)	311.0	8.40	5.04
Shimbashi	328.1	8.70	5.22
Nikkō	421.0	10.33	6.20
Sendai	547.3	12.53	7.52
Aomori	787.0	16.73	10.04
Saga	6.3	.28	.17
Maizuru	60.4	2.40	1.44
Kinosaki	99.2	3.68	2.21
Taisha	244.7	7.10	4.26
Ōsaka	26.8	1.13	.68
Kōbe	47.1	1.95	1.17
Akashi	59.1	2.38	1.43
Okayama	136.2	4.60	2.70
Hiroshima	236.9	6.93	4.16
Miyajima	250.4	7.20	4.32
Shimonoseki	376.4	9.53	5.72
Moji	377.9	9.73	5.87
Nagasaki	541.9	12.60	7.59
Kagoshima	615.0	13.88	8.36

At the Kyōto Station through-tickets for principal cities in Europe, Manchuria, and Chōsen are issued (see 'Introductory Remarks' in Vol. I.).

Passage Rates with Through Ticket.

From Kyōto	Distances	Fares		Per each 10 kg. in excess of free luggage allowance
		Express Trains		
		1st class	2nd class	
<i>via Fusan</i>	<i>m.</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>
Fusan	527	21.05	16.75	.80
Keijō	797	34.55	26.20	1.00
Heijō	962	42.80	32.95	1.20
Shin-Gishū	1,109	52.15	38.10	1.60
Fengtien	1,280	63.00	42.80	1.78
Harbin	1,621	91.65	65.70	2.46
Manchuria	2,204	146.55	100.10	3.46
Moscow	6,557	285.25	208.00	8.48
St. Petersburg				
(<i>via Viatka</i>)	6,724	289.55	210.80	8.58
London				
(<i>via Ostend</i>)	8,445	416.90	291.75	10.95
Berlin	7,788	363.83	255.53	8.93
Paris	8,456	411.50	288.13	10.40
<i>via Dairen</i>				
Dairen	871	47.05	42.75	.78
Harbin	1,459	91.65	73.75	1.64
Manchuria	2,042	146.55	108.15	2.64
Irkutsk	2,991	194.40	145.95	4.34
Moscow	6,395	285.45	208.25	7.66
St. Petersburg				
(<i>via Viatka</i>)	6,562	289.75	211.00	7.76
London				
(<i>via Ostend</i>)	8,283	416.90	291.75	10.94
Berlin	7,620	363.83	255.53	8.93
Paris	8,294	411.50	288.13	10.40
<i>via Vladivostok</i>				
Vladivostok	647	40.90	39.35	.48
Harbin	1,142	86.50	67.85	1.54
Manchuria	1,725	140.85	101.80	2.32
Irkutsk	2,666	190.15	132.65	4.04
Moscow	6,070	281.20	194.95	7.36
St. Petersburg				
(<i>via Viatka</i>)	6,237	285.50	197.70	7.46
London				
(<i>via Ostend</i>)	7,958	412.64	278.52	10.64
Berlin	7,301	359.56	242.30	8.62
Paris	7,969	407.28	274.90	10.09

Electric Tramways. Kyōto possesses two systems of electric tramways, one run by a private company, *Kyōto Denki Tetsudō Kwaisha*, and the other by the municipality. (1) The system run by Kyōto Denki Tetsudō Kwaisha consists of two lines running Northward from *Shiwo-kōji*, the street in front of Kyōto Station,—one (*Higashi-mawari-sen*) runs practically parallel to the Kamo-gawa close to its right bank as far as *Nijō*, where it makes a bend (at *Teramachi Nijō*) toward the W. and continues on to *Kitano*; while the other (*Nishi-mawari-sen*) runs along the W. side of the city, *via Horikawa*, as far as *Nijō*; in addition to these two main lines there are three branches (*Ōtō Sen*, *Demachi Sen*, and *Oike Sen*), besides a suburban line to *Fushimi*. (2) The system run by the municipality consists of a line commencing at the Kyōto Station, running N. through *Karasumaru-dōri*, ending at *Karasumaru*, *Imadegawa*, and having several short branches. Besides the above two systems, there are two suburban lines,—one to *Arashi-yama* (Ranzan Densha Kidō Kwaisha), and the other to *Ōtsu* (Ōtsu Denki Kidō Kwaisha); while the Keihan Denki Co. maintains a tram service between Kyōto and Ōsaka (29 m.). The details regarding all these lines are given in the tables below:—

I. *Kyōto Denki Tetsudō* (Electric Tram) Lines (17.5 m.).

(Cars are run between 5 in the morning and 1 o'clock at night—fares: 2 *sen* per section, 3½ section-fares being the maximum.)

Main Line—from Shiwo-kōji (in front of Kyōto Station) to Kitano.

Nishi-mawari (West circuit line)	Higashi-mawari (East circuit line)	{ These two lines meet at <i>Horikawa Shiwo-dachi- uri</i> whence to <i>Kitano</i> , the stops are:—
Shiwo-kōji (S. terminus)		
Nishi-Rokujō Nishi-Matsuwara Shijō-Nishi-no-tōin Horikawa-Nishiki Horikawa-Sanjō Horikawa-Oike* Horikawa-Nijō	Shomen Gojō-Kobashi Higashi-Matsuwara Shijō-Kobashi Kiyamachi-Nijō Teramachi-Nijō Teramachi-Marutamachi Tomino-kōji Karasuma-Sawaragi-chō	Horikawa-Shimo-dachiuri Horikawa-Naka-dachiuri Chickwōin Senbon-Naka-dachiuri Kitano (N. Terminus)

N.B. There are other stops for a half section.

* the asterisks indicate junctions for Branch Lines.

Oike Branch Line. (Change cars at Horikawa-Oike)	Ōtō Branch Line. (Change cars at Kiyamachi-Nijō)	Demachi Branch Line. (Change cars at Teramachi-Marutamachi)
Shinsen-en Nijō Station	Kumano-michi Keiryū-bashi Sanjo-Keage	Hiro-kōji Imadegawa Demachi
Fushimi Line —from Shiwo-kōji to Kyōbashi, Fushimi. Tōji-mae Fuda-no-tsuiji Inari-mae	Kwanjin-bashi Takeda Rōbana	Tamba-bashi Higo-machi Kyōbashi

II. *Kyōto Municipality Lines*—(Total length 39.3 m.).

(Cars are run between 5 in the morning and 1 o'clock at night—fare 2 *sen* per section.)

Karasumaru Line (3½ sections)

From Kyōto Station to *Imadegawa*, along *Karasumaru-dōri*, via the stopping-places of *Shichijō*, *Gojō*, *Shijō*, *Sanjō*, *Maruta-machi*, and *Shimo dachiuri* (the distance between each stopping-place and the next is considered a Half Section).

Shichijō Line (2 sections)

Crossing the *Karasumaru Line* at *Shichijō Karasumaru*. Running W., to *Nishi-no-tōin* and *Ōmiya*, and E., to *Shichijō-Ōhashi* and *Myōhō-in-mae*.

Higashiyama Line (2 sections)

Running N. from *Myōhō-in* to *Kumano-jinsha-mae*, along the foot of *Higashi-yama*, via *Hironichi Matsuzawa*, *Gion-shita*, *Sanjō Ōhashi* *Higashi*.

Ōmiya-Sembon Line (3 sections)

Shichijō-Ōmiya to *Imadegawa*, along *Ōmiya-dōri*, as far as *Gojō* and *Shijō*, and along *Sembon-dōri* from *Sanjō* onward, taking in *Maruta-machi*, *Naka-dachiuri*.

Shijō Line (2 sections)

Shijō-Ōmiya to *Gion-shita*, running E. along *Shijō-dōri*, via *Nishi-no-tōin*, *Karasumaru*, and *Tera-machi*.

Maruta-machi Line (2 sections)

Sembon-Maruta-machi to *Kumano-jinsha-mae*, running E. along *Maruta-machi-dōri*, via *Karasumaru* and *Tera-machi*.

Imadegawa Line (2 sections)

Sembon-Imadegawa to *Ichijō-Kawara-machi*, running E. along *Imadegawa-dōri*, via *Horikawa*, *Karasumaru*, and *Tera-machi*.

III. Kyōto-Arashiyama Line (4.5 m.).

(Cars start every 8 minutes; on Sundays and festival days, more frequently.)

Stations	Fare		sen
<i>From Shijō-Ōmiya</i>	<i>sen</i>	<i>to Taishi-mae</i>	5
to Sain (or Sai)	2	„ Sagano	7
„ Sanjō-guchi	3	„ Kuruma-saki-jinsha	9
„ Yama-no-uchi	5	„ Saga Station	„
„ Kaiko no-yashiro	„	„ Arashiyama	„

IV. Kyōto-Ōtsu Line. (Between *Sanjō-Ōhashi*, Kyōto, and *Fuda-no-tsuji*, Ōtsu.—Fare, single 17 *sen*, return 28 *sen*.)

The stations *en route* are: *Furukawa-machi*, *Ōtemmon-dōri*, *Hiro-michi*, *Keage*, *Hi-no-oka*, *Misasagi*, *Bishamon-michi*, *Shino-miya*, *Oiwake*, *Ōtani*, *Kami-seki-dera*, *Nagara-Kōen*, *Fuda-no-tsuji*.

V. Kyōto-Ōsaka Line. The line (29 m. long) starts from *Gojō*, Kyōto, and passing through *Fushimi* and *Yodo* reaches *Temma-bashi*, Ōsaka; the cars are run between the two termini each day from 4 a.m. till midnight.

The following are the more important stations on the line:

Stations	Fare		sen
<i>From Gojō</i>	<i>sen</i>	<i>to Hashimoto</i>	16
to Daibutsu-mae	2	„ Hirakata	24
„ Tōfuku-ji	„	„ Kwōzen-ji	28
„ Toba-kaidō	4	„ Kōri	„
„ Inari	„	„ Neyagawa	32
„ Fukakusa	„	„ Furukawa-bashi	36
„ Shidan-mae	„	„ Mori-guchi	„
„ Sumizome	6	„ Mori-kōji	„
„ Momoyama	8	„ Noe	40
„ Fushimi	„	„ Gamō	„
„ Yodo	12	„ Noda-bashi	„
„ Yawata	16	„ Temma-bashi	„

Sosui-Unga or the 'Canal,' connecting Lake Biwa with the *Kamo-gawa*, thus bringing the former into boat communication with Ōsaka Bay, was commenced in August 1885 and completed in September 1904, at the cost of some ¥1,400,000. The great advantage of having such a canal had been foreseen from ancient times,—*Taira-no-Kiyomori* (in 12th cent.) and *Toyotomi Hideyoshi* (in 16th cent.) actually had the plan of a canal drafted. During the Tempō Era (1830-1843) surveys were made, ascertaining the difference in height of the water level between Lake Biwa and the Kamo-gawa, and the estimate for cutting the canal was formed (200,000 *ryō**). But the actual undertaking was reserved for the latter part of the 19th century, when Japanese engineers could utilize all the knowledge and experience of modern days. It was under the Governorship of Baron Kitagaki Kunimichi that the plans were drawn up and successfully executed by a young engineer, who has since become well known,—Dr. Tanabe Sakurō. The canal is 7 m. long, making a drop of 11 ft. along its whole course. It was constructed under great difficulties as three tunnels had to be cut through hills,—one of them 1½ m. long. Between *Kēage*, at the Kyōto end, and the Kamo-gawa Canal, there is a difference in level of 118 ft., and these two are connected by an incline of 1,820 ft., over which boats are hauled on steel trucks worked by the hydro-electric power plant (of 50 H.P.) near the bottom of the Incline. There are about 200 boats, which carry passengers or goods, engaged in the canal traffic; the number of passengers carried between Ōtsu and Kyōto during 1909 amounted to 156,897. But the value of the canal on account of the utilization of its water power is much greater still. The volume of water flowing down the canal is 300 cubic feet *per* second, of which the greater part (250 cubic feet) is sent down through iron pipes by the side of the *Incline* (where the fall is 118 ft.), and generates electricity at the large power-house below, being finally discharged into or beneath the Kamo-gawa. The hydro-electric power thus generated is utilized for lighting houses and streets, for running tram-cars, and for working machines for weaving, spinning, *etc.* A part of the water is sent down from behind *Manzen-jū*, and carried (in pipes under the bed of the Kamo-gawa) as far as the upper course of the *Horikawa*,—being largely used for irrigation purposes.

Banks:—Branch of Nippon Ginkō (*Sanjō Takakura*, Tel. Nos. 41, 42, & 43, *Naka*, Pl. 18, G 8), Dai-ichi Ginkō (*Karasumaru Sanjō*, Tel. Nos. 1, 2, & 3, *Naka*), Mitsui Ginkō (*Shijō Karasumaru*, Tel. Nos. 30, 31, & 32, *Naka*), Dai-nyaku Ginkō (*Shijō Higashi-no-tōin*, Tel. Nos. 50, 51, & 52, *Naka*), Sumitomo Ginkō (*Rokkaku Higashi-no-tōin*, Tel. Nos. 120, 121, & 122, *Naka*, Pl. 21, G 8), Kitahama Ginkō (two Branches, at *Muro-machi Rokkaku* and *Karasumaru Shichi-jō*), Kōnoike Ginkō (*Shijō-dōri*, *Karasumaru*, Tel. Nos. 164, & 165, *Naka*), Kyōto Agr. cultural Bank (*Shimo-dachiuri Kamazsa*, Tel. No. 495, *Kami*), Kyōto Shōkō Ginkō (*Higashi-no-tōin*, *Rokkaku*, Tel. Nos.

* 1 *Ryō* (ancient gold-standard) was nearly equal to 10 *yen* in value.

12, 13, 14, & 15, *Naka*, Pl. 22, G 8), Kyōto Ginkō (*Karasumaru Takatsuji*, Tel. No. 320, *Shimo*), Kyōto Bōeki Ginkō (*Tera-machi. Nishiki-no-kōji*, Tel. No. 55, *Naka*), Kigyō Ginkō (*Abura-no-kōji Ommae-dōri*, Tel. No. 123, *Shimo*).

Companies: Among the more important business firms of Kyōto may be mentioned the following:—Kyōto Gasu Kwaisha (Gr. Capital ¥4,000,000—gas works), Kyōto Dentō Kwaisha (Gr. Cap. ¥7,000,000—electric light and power), Kyōto Exchange (Gr. Cap. ¥1,200,000—rice, stocks, *etc.*, Pl. G 8), Ujigawa Denki Kwaisha (Gr. Cap. ¥12,500,000—electric light and power).

Chamber of Commerce (at *Karasumaru-dōri Ebisugawa*).

Municipal Industrial Museum (at *Okazaki-Kōen*).

Kyōto Commercial Museum (at *Okazaki-machi*).

Places of Interest.

The seat of the Imperial Court for more than 1,000 years, Kyōto is fabulously rich in places of interest, comprising Imperial palaces, temples both *Shintō* and *Buddhist*, sites with historical associations, porcelain and weaving manufactories, besides places of natural beauty, noted for the cherry flowers of spring or the maple leaves of autumn. These places of interest will be described in the following order,—Part I. Imperial Palaces; Part II. *Raku-chū*; Part III. *Raku-tō*; Part IV. *Raku-hoku*; Part V. *Raku-sei*; Part VI. The Hōzu-gawa Rapids.

Part I. Imperial Palaces.

The *Gosho* (old Imperial Palace, Pl. G 5), *Nijō Rikyū* (detached palace), *Shugakuin Rikyū* (summer palace, Pl. L 1), and *Katsura Rikyū* (summer palace) are closed to the general public. The following classes of persons, however, may secure permits to visit these palaces: *among Japanese*, the higher-grade officials (*kōtō-kwan*), the nobility, persons with a court rank above the sixth grade, or with an order of merit above the sixth grade;—*among foreigners*, the official representatives and their families, distinguished personages, scientists, artists, scholars in general. Visitors to Kyōto are advised to apply for permits through their respective embassies or legations as soon as possible, as there is a delay of a few days in getting them. The names of the different members of the party should be clearly stated, as the embassy has to forward the applications to the Imperial Household. Permits applied for by letter are generally received in 4 or 5 days, and those by telegram in 2 or 3 days.

Rules to be observed by visitors. (1) Visitors to the Imperial palaces are required first of all to present the permit and the accompanying card to the official in charge; they will then be requested to sign their names in the Guest-Book. (2) Visitors are required to remove their shoes; overcoats, mufflers, umbrellas, and sticks should be left in charge of the visitors' own servants, or the palace porters. (3) Visitors are strictly enjoined to obey the directions of the guide, and not to enter rooms other than those which are shown; they may smoke only in the rest-rooms; no photographing allowed. (4) The palaces are open between 9 a.m. and 3 p.m. (5) No companions

or servants of the visitors are permitted to enter the palaces, unless qualified by the possession of the requisite rank; Imperial Possessions are forbidden ground, and cameras should be left behind when these are visited. (6) Japanese subjects visiting the palace shall be appropriately dressed,—men in *hakama* and *haori*, and women in a corresponding style.

Imperial Park (Gyo-en). The Imperial Park occupies a whole block, bounded on the E. by Teramachi Street, on the W. by Karasumaru-dōri, on the N. by Imadegawa, and on the S. by Sakai-machi. Surrounded by low mud walls, it has nine gates, opening into different streets,—Sakai-machi-Gomon (*Gomon*, meaning 'honourable



THE GOSHŌ (OLD IMPERIAL PALACE).

gate'), Shimo-dachiuri-Gomon, Hamaguri-Gomon, Naka-dachiuri-Gomon, Inui-Gomon, Imadegawa-Gomon, Ishiyakushi-Gomon, Seiwain-Gomon, Teramachi-Gomon. Formerly these park grounds were covered with residences of Imperial princes and high court nobles, but these have nearly all been removed and the sites turned into the present park. In the centre of the Park is situated the *Goshō*, the old Imperial palace, surrounded by high, plastered walls, and to the S.E. of it, the *Sentō-Goshō* (palace for retired Emperors). Besides these buildings there are the *Katsura-no-miya* (old residence of Prince Katsura-no-miya) to the N.E. of the *Goshō*, the *Sachi-no-ido* (near the Katsura-no-miya), a well with the water of which *Meiji-Tennō* received his first bath after birth, the Palace Office (*Tomomoryō*) in the S.W. quarter of the Park, and the meteorological station, inside the Sakai-machi Gomon. The Park, which covers altogether an area of about 220 acres (268,222 *tsubo*), is largely planted with pines, though in several places there are plum (*ume*), peach, and

cherry gardens. Some of the old gardens belonging to the residences of nobles, such as *Kūjō*, *Konoe*, and *Saienji* (in the old residence of *Saienji*, S. W. of the *Gosho*, there now remains a small *Benten* shrine) have been preserved intact, though the houses and their enclosures have been removed. An old cherry-tree, called *Kuruma-gaeshi-no-Sakura* near *Odaidokoro-Gomon*, inside the Naka-dachiuri-Gomon, was the favourite tree of the retired Emperor Gomizuno-o Hō-ō; similarly a red-flowered *ume* tree, N. of *Takakura-bashi*, was specially loved by the Emperor Gokwōgon-Tennō. On the W. side of the central avenue, there is a pair of pine-trees and they are known as *Tsuru-kame matsu* or 'Crane and tortoise pine-trees.'

Some of the waters of the *Kamo-gawa* were brought over,—a part of them entering the palace enclosures on the N. and afterwards passing out of it on the S. side, and the rest running round the palace; these afterwards supplied the lakes and ponds in the *Sentō Gosho* and in the S.W. quarters of the park. But recently an aqueduct was constructed to bring the waters of Lake *Biwa-ko* to the palace.

The Gosho or Imperial Palace (popularly known as the '*Kinri*') covers an area of about 28 acres, being enclosed by a high roofed wall of mud and plaster with five white stripes on a brown ground. The wall is called *Tsuji*. The enclosures are rectangular in shape, being about 800 ft. from E. to W. and 1,450 ft. from N. to S. The wall is pierced by four gates,—*Kenrei-mon* (in the S.), *Kenshun-mon* (in the E.), *Sakuhei-mon* (in the N.), and *Gishū-mon* (in the W.). At the N.E. corner (Devil's gate) of the *Tsuji*, there is a recess with a small carving of a monkey under the roof. The recess is called *Saruga-tsuji*, and the monkey is popularly known as the work of *Hidari-jingorō*, the famous sculptor.

History of the Gosho. The present *Gosho*, built in 1856, does not stand on the site of the Imperial palace built in 794 by the Emperor Kwammu-Tennō. The original palace, called *Dai-dai-ri*, stood in the N. quarter of the city, being bounded by Ichijō and Nijō Streets on N. and S., and by *Higashi-Ōmiya-dōri* and *Nishi-Ōmiya-dōri* on E. and W., and measuring 4,600 ft. from N. to S. and 3,800 ft. from E. to W. The wall which surrounded it was pierced by 12 gates. Within the space thus enclosed were two inner enclosures, in one of which were situated the Government Offices (*Hasshō-in*), consisting of the *Dai-goku-den*, or Great Hall of State, (of which a reproduction with much smaller dimensions may be seen to-day near *Heian-jingu*, see P. 246), and the eight departments of state, while the other contained the *Shishin-den*, *Seiryō-den*, the Imperial Living and Sleeping-apartments, etc.—constituting in fact the private residence (*dairi*) of the Emperor and the Empress. Around these two inner enclosures stood many other official buildings. The old palace (*Dai-dairi*) was repeatedly destroyed by fire, the last fire taking place in 1177. On the site now occupied by the *Gosho*, there stood originally a detached palace visited by the Emperor from time to time, till the Emperor Gokwōgon-Tennō made it a permanent residence by adding government offices (middle of 14th cent.). The place has ever since remained the seat of the *Gosho*.

Visitors enter the Palace through the *Odaidokoro-Gomon*, or 'Gate of the Honourable Kitchen,'—W. gate near *Gishū-mon*, and the first thing to do is to hand in their permits to the official in charge, and to sign their names in the Guest-Book in the ante-chamber.

Seiryō-den. Visitors are now led through a long, narrow room and enter the *Seiryō-den*, or 'Serene and Cool Chamber,' (so called from a small, clear brook running under the steps; formed by the waters of Biwa-ko and called *Mikawa-no-mizu*), which adhering closely to the pattern of the original *Seiryō-den*, built in 794, is devoid of mats and other comforts of a Japanese hall; the original apparently closely followed a Chinese model. Under the entrance steps is the *Naru-ita*, or 'alarm board,' which is so made that whenever a man treads on the board it makes a noise. The Hall is partitioned off into several apartments; the main apartment containing a matted dais, called *Michō-dai*, covered with a silk canopy and hangings of red, white, and black. On the right and left of the *Michō-dai*, where the Emperor sat on ceremonial occasions, are stools for the Imperial regalia. There are two wooden animals (*Koma-inu*), one on each side of the steps leading to the dais. In front of the Hall are two clumps of bamboo, one being called *Kara-take* and the other *Kure-take*, names derived from *Han* and *Hu*, the two ancient dynasties of China with which Japan successively held intercourse. In one corner, the floor is made of cement called *Ishibai-dan*, which was strewn every morning with sand, so that the Emperor might worship his ancestors standing on the earth as the custom required (but without descending to the ground). The *Seiryō-den* faces the E. and is 69 ft. by 51 ft., with the style of roofing known as *hiwada-buki*, that is roofed with shingles of *hinoki* (*chamaecyparis obtusa*) and built with *hinoki* timber also, as is the case with all the other buildings of the *Gosho*. The central apartment was originally intended to be the living-room of the Emperor in the daytime, and to the N. of it was *Yoru-no-otodo*, the sleeping-apartment, with several rooms (*Fuji-tsubo*, *Kami-otsubone*, *Itagine-to*, *Kōki-den*) for his attendants. The *Seiryō-den*, however, soon came to be used for ceremonies only. The sliding screens (*fusuma*) of the Hall are decorated by paintings of the 'Tōsa School'—the pictures being each accompanied by either a Chinese or a Japanese poem, which they are intended to represent. The Imperial crest everywhere in evidence is the sixteen-petalled chrysanthemum.

Shishin-den. Visitors are next led to the *Shishin-den* (otherwise called *Shishii-den*) or 'Ceremonial Hall,' which was used for the most important functions of the state, such as the Enthronement of the Emperor and the New Year's Audience. The Hall, which faces S. and is 72 ft. by 108 ft., is ascended by staircases, the one in front (*i.e.* on the S.) being of 18 steps, while those on both sides are of 9 steps each. In the centre of the Hall is placed the Imperial throne, on each side of which are stools intended for the sacred treasures (the sword and the jewel). The Hall is surrounded by verandahs. On the E. side of the front steps is the cherry-tree called *Sakon-no-Sakura* and on the W. the citrus-tree called *Ukon-no-Tachibana*. In the original Palace the Emperor Kwanmu planted a plum-tree; but when it died the Emperor Nimmyō replaced it by a cherry-tree. The names of *Sakon* and *Ukon* were

derived from the offices of archers and horsemen who were anciently posted in these positions. The tablet above the entrance bears the three characters 'Shi-shin-den' written by *Kamo-no-Agata-nushi*, and the panels exhibit large paintings of Chinese sages by *Kano Suke-nobu*, intended to represent the originals executed in 888 by the famous *Kose-no-Kanaoka*, but later destroyed. There are two corridors, one from the S.E. side and the other from the N.E., both leading to the *Giyô-den* which contained rooms for the ministers of state, court nobles, etc.

Kogoshô. Another corridor leads from the Shishin-den to the Kogoshô (Minor Palace), which faces E. and consists of three audience rooms, containing 18 mats each. The rooms were used for small receptions, etc. The paper screens are decorated with broad blue stripes, on which are executed various paintings, e.g. a picture of the New Year's ceremonial at the Court by *Kano Eigaku*, and other pictures of famous sights, flowers, and historical subjects, with poems explanatory of the subjects treated. An interior view of the *Goshô* is drawn on the screen at the N. corridor by *Reizei Tamekata*. The rooms open into a pretty landscape garden.

Ogakumon-jô (or the 'Imperial Study'). The visitor is led from the *Kogoshô* by a long gallery to the *Ogakumon-jô*, where the Emperor received instruction from his Majesty's tutors. It was also used for small gatherings for the cultivation of poetry and music. The Hall contains several rooms. The Three Audience Rooms (called respectively *jôdan*, *chûdan*, and *gedan*) are decorated with pictures of 18 Chinese scholars, the *Gakuyô-rô* (Yüeh-yang-lou) and the *Rantei* (Lan-ting), as well as of birds and flowers according to the four seasons of the year. There are, besides, other rooms which take their names from the subjects delineated, e.g. the *Kari-no-ma* from wild geese executed by *Kishi Renzan*, the *Yamabuki-no-ma* from Japanese globe-flowers by *Maruyama Ôzui*, and the *Kiku-no-ma* from chrys-anthemums by *Okamoto Toyohiko*. The ceilings are coffered and highly decorated. These rooms open into a garden.

Kashiko-dokoro or **Naishi-dokoro**, different names of *Ommei-den* (the hall for the sacred treasures) which faces S., is now in the course of rebuilding on its original site to the E. of *Giyô-den*, and is connected by *jûhachi-ken-rôka* ('Corridor of 18 spans') to the N. corridor of *Seiryô-den*.

The Tsune Goten or 'Usual Residence of the Emperor' may be reached by a long gallery from the *Ogakumon-jô*. The building, which is generally inaccessible to visitors, is 74 ft. by 95 ft., and contains eleven rooms. It was put up in 1854. There are the usual Audience Chamber, consisting of the three rooms of *jôdan*, *chûdan*, and *gedan*, the Bed-Room, decorated with paintings of bamboos and tigers,—this last room being so placed that nobody could approach it without the knowledge of the attendants. There is a room called the *Moshi-no-kuchi* or 'Herald's Entrance,' decorated with pine-trees and monkeys, to which were admitted officials on business, who,

instead of a direct audience, communicated with the Emperor through the medium of court ladies. The rooms are brilliantly decorated, gold being plentifully employed.

Goryō-jo or *Osuzumi-dokoro*. The *Goryō-den*, N. of the *Tsune Goten* and reached by a long gallery, was intended as a cool retreat for the Emperor during the heat of summer. It is elegantly fitted up and opens into a garden.

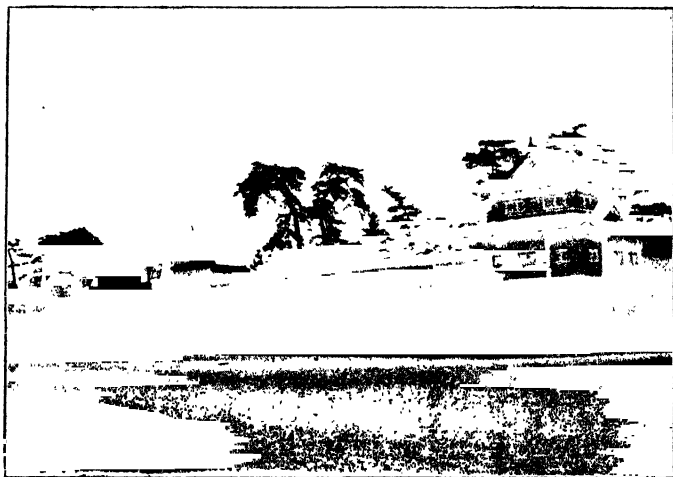
O-mi-ma Goten (or 'Honourable Three Rooms'). Close to the *Tsune Goten* is the *O-mi-ma Goten*, the three rooms of which are brilliantly decorated with paintings of the Tosa School,—the *Jōdan* with a representation of the grand audience at the *Daigoku-den* by *Sumiyoshi Hirotsura*, the *Chūdan* with one of the Kamo Festival by *Komai Kōrei*, and the *Gedan* with the picture of the Presentation of horses to the Emperor by *Gansei*.

There are many other smaller buildings (inaccessible to visitors), such as the *Geishun Goten* to the N. of the *Tsune Goten*, surrounded by a garden containing ancient trees, rocks, and clear streams; the *Ocha-tei*, with a tea-room, to the N. of the *Geishun Goten*, which is reached from the latter by a bridge across a stream; the *Kintai* a small room designed for enjoying the view of maple leaves in autumn; the *Izumidono-dai* with two rooms, to the N.E. of the *Kintai*; these edifices being located in the midst of an extensive landscape garden, containing lakes, streams, moss-covered rocks, and groves of trees, among which cranes strut about in a lordly manner and small birds wauble sweetly.

Empress' Palace (Pl. G 5). The Empress' palace is situated N. of the Emperor's and inside the *Genki-mon* (gate). It consists of the *Tsune Goten* or 'Usual Residence of the Empress,' on essentially the same plan as that of the Emperor's Usual Residence already described. The Empress' palace included residences for princesses.

The Sentō Gosho (Pl. H 6). The *Sentō Gosho*, located to the S.E. of the Gosho and close to *Tera-machi*, is chiefly prized now on account of its garden, which, in contrast with so many other landscape gardens, is an extensive forest garden with tall trees and a silent lake, reminding one of a real forest scene. The *Sentō* buildings, which had been put up for the residence of the retired Emperor Gomizuno-o Ho-ō in the 17th century, were destroyed by fire in 1854 and have never been rebuilt. The garden, which occupies an area of 9 acres, has a grove of tall, ancient trees in the E. part and a large lake in the middle, containing two islands; the latter are reached by a stone bridge, over which is a canopy of wistaria, noted for its luxuriant flowers in May. On one of the islands stands a marble lantern, whence a small waterfall on the opposite shore is visible. There are maple groves, cherry-trees, and *sotetsu* (cycas revoluta), interspersed with stone lanterns and quaint-shaped rocks; and there are several tea-houses. These things are so skilfully placed that everything looks perfectly natural.

The Ōmiya Gosho. In the N.W. of the garden is the *Ōmiya Gosho*, originally built as the residence of the Empress Myōjō. The present buildings form only a part of the edifices put up after the fire of 1854, which destroyed both the Sentō and this palace. The Sentō Garden and the Ōmiya Palace are enclosed by a high wall; the whole included area amounting to about 18 acres.



THE NIJŌ-RIKYŪ (DETACHED PALACE).

The Nijō-Rikyū (Detached Palace, Pl. I. F 7).

The present edifice was built by *Iyeyasu*, the first Shogun of the Tokugawa Family, to serve as his residence on the occasion of his visits to Kyōto. With the Restoration of 1868, the castle was made the temporary seat of the Imperial Government. It was here that the Emperor issued the Edict for the subjugation of the Shogunate, and that the Imperial Oath of the Five Articles was promulgated. Between 1871 and 1884 the castle was turned into the Kyōto Prefectural Office, and it was during this period that almost incredible damage was done to the priceless objects of art contained in the castle, a sudden awakening to the value of western civilization having blinded the leaders of those days to the value of the old civilization of the country. It is since the latter year (*i.e.* 1884), when the castle was made an Imperial Detached Palace, that everything has been done to restore its old splendour, at the same time substituting the Imperial crest of the sixteen-petalled chrysanthemum for the Tokugawa crest of the three asarum leaves wherever possible. In 1893 the palace of *Katsura-no-miya*, till then in the Imperial Park, was removed to the site of the First Keep (*Hommari-ru*), which had been destroyed by two fires in the second half of the 18th century.

The ground occupied by the castle is rectangular in shape, covering an area of about 70 acres. The castle is surrounded by walls of masonry (built on a massive foundation of stones), with turrets at the corners. The walls are encircled by deep moats. The visitor is admitted at the E. by the *Hisagishi Ōte-mon*, a typical

castle entrance. He then arrives first at the *Kara-mon* or *Shikyaku-mon*, decorated with wonderful carvings (gilt) and exquisite metal-work (this gate was brought over from *Hideyoshi's* Momoyama Palace); and entering through a side door into a court planted with pine-trees, he soon finds himself at the *Mikuruma-yose*, another gate also highly decorated with carvings of peonies and phoenixes attributed to *Idari-jingorō*.

The First Building. The visitor (having signed his name in the Guest-Book) now enters the *Siden* or the Palace, which originally constituted the second keep and served as a temporary lodging for *Iyeyasu* and later Shoguns. The first building to which one is admitted is the largest in the castle, roofed with tiles, as all other parts of the castle are. The interior is everywhere most profusely decorated, —the gold-plated copper fastenings used to cover nails and bolts being elaborately chased and ornamented, very many of them displaying the Imperial chrysanthemum crest, recently substituted for the crest of the Tokugawa. The mural paintings on gold ground of the sliding screens (*fusuma*) are remarkable on account of their unusual size and boldness of design, which add to the whole an aspect of grandeur and power. These paintings on the screens as well as on the walls above the *nageshi* (a lintel), *etc.*, are attributed to *Tannyū* and his disciples. The chief room, *Jōdan-no-ma* (24 mats), also known as the 'Imperial Messenger's Room,' contains the *chigai-dana*, shelves of different length and level, placed next to the *toko-no-ma*, a raised seat (*Mi-chō-dai*), *etc.*, which are all decorated with maples, while the doors of the *fukuro-tedana*, small closets above the *chigai-dana*, contain decorations of *ume* (plum-trees), *sakura* (cherry-trees), *Yama-buki* (Japanese globe-flower), and *fuyō* (the changeable mallow). The ceiling is coffered and highly decorated. The *Ni-no-ma*, with 35 mats, has on the S. side a painting of a large *momii* tree (white fir), on a gold ground. The ceiling is decorated similarly to that of the *Jōdan-no-ma*. The next room, *Tōzamurai-no-ma* (95 mats) has its mural pictures of bamboos and tigers. The deep panels of the ceiling are circular, gilded, and painted, while the raised rims are lacquered black. The *Tōzamurai-Irikuchi-no-ma*, which is an ante-chamber to the *Tōzamurai-no-ma* above mentioned, is similarly decorated and consists of three compartments containing altogether 100 mats. The *Wakamatsu-no-ma*, or 'Room of Young Pines,' contains 24 mats, —the screens and *nageshi* being painted with young pine-trees and cherry trees. The *Fuyō-no-ma* (24 mats) has among its mural pictures peach flowers, sparrows in a bamboo grove, *ajisai* (hydrangea), *etc.* The next room, *Kuragari-no-ma* ('a Dark Room') is so called because it is dark; on its large doors leading to the verandah outside are painted peonies, *hagi* (lespedeza bicolor) and hares, bamboo and tigers, sheep, willows, *ajisai*, *Shijū-gara* (Manchurian great tit), reeds and geese, *etc.*

The Second Building, reached by a gallery, is to the W. of the First and contains the *Shikidai-no-ma*, the *Kōjū-no-ma* and the *Yari-no-ma*. The *Shikidai-no-ma* (45 mats) faces S. and is decorated on

the N. wall with two large pine-trees; the lower portions of the paper sliding-doors have paintings of geese on a ripe rice-field, flowers, bamboos, *etc.* The Rōjū-no-ma was the official room for the ministers of the Shogun when attending him on his visit to Kyōto. The Hall consists of three rooms,—the First Room (*Ichū-no-ma*) with pictures of harvested rice-fields, geese in the snow, reeds and geese, oak-trees, *etc.*; the Second Room (*Ni-no-ma*), paintings similar to those of the First Room; the Third Room (*San-no-ma*) shows paintings of white herons and snow-covered willows, of bamboos and tigers, and the lion whose eyes seem to follow one wherever one goes. The Yari-no-ma (38 mats), next to the Rōjū-no-ma, has on its two wooden doors paintings of cherry flowers and long-tailed birds, a wild bear in a winter forest (on each side of the E. door), and autumn-foliaged oaks and deer (on the W. door); the artist is supposed to have been *Tannyū*.

The Third Building contains the Great Hall, the Second Room, the Third Room, the North Room, and the Room of Cycas. The Great Hall (50 mats) was the audience-chamber of the Shogun, with the raised seat where he sat, as the Daimyos of the realm took their seats far down, lowly bowing as to their liege-lord. The *toko-no-ma* is paved with a rare single plank of *Keyaki* (pointed zelkova), 18 ft. in length and 7 in. thick. The sliding screens are decorated with an immense pine-tree, and the *chigai-dana* with bamboos, the *fukuro todana* doors with the polyanthus narcissus, tree-peonies, chrysanthemums, *fuyō* (the changeable mallow), the *nageshi* with pines, the ceiling elaborately designed on a gold ground, and the *Mi-chō-dai-no-fusuma* having the upper sliding grooves, sills, metal fastenings, *etc.*, exquisitely and profusely decorated. The Second Room (44 mats) has on its sliding screens and wooden doors paintings of a peacock in a pine-tree; the panelled ceiling is also elaborately decorated; the carved openwork of the N. side *ramma* (pine and peacocks) is attributed to *Hidari-jingorō*. The Third Room (40 mats) is decorated with huge pine-trees on the sliding screens and the walls above the *nageshi*, the ceiling being similar to that in the Second Room. The North Room (75 mats) has its *fusuma* decorated with large pines and eagles, the wooden doors display reeds and geese, snow clad willows and herons, a wintry forest and snow, *etc.* The Room of Cycas (50 mats) is much damaged, the famous *sotetsu* being hardly visible on the entrance screen, and those on the wall having been destroyed.

The Fourth Building, called the *Kuro-Shoin* is a smaller but very gorgeously decorated reception-chamber. The First Room (24 mats) contains a *toko-no-ma* paved with a single *keyaki* plank 15 ft. in length and 7 inches thick; the screens exhibit paintings of geese, Manchurian great tit, and brown-eared bullbul; there are two sets of shelves, one of which shows examples of early cloisonné work (representing the Shogun's crests); the small sliding screens of the *fukuro-todana* are painted with a fishing scene, melons, and flowers; the raised portion, *Mi-chō-dai*, has the screens surrounding it, fastened

with brilliant metal-work and painted with the view of a sea-beach. The Second Room (31 mats) has paintings of cherries and birds. The Third Room (35 mats) shows paintings of herons, a sea-beach, and pines. The Fourth Room (28 mats) is decorated with chrysanthemums. The *Tamari-no-ma* (waiting-room), with 66 mats, is decorated with peonies, shijū-gara, plums (*ume*), and flowers. On the E. wooden door (*Nuresagi-no-sugito*) is the famous 'wet-heron' attributed to *Kano Nao-nobu*; it represents a heron perched on the edge of a boat.

The Fifth Building contains the *Shiro-Shoin*, which was the Shogun's private apartment, and several other rooms. The decorations are as a rule less gorgeous and more subdued in colour than in the other buildings already described, but perhaps more elegant and refined in taste. The *Shiro-Shoin* or *Jōdan-no-ma* (15 mats), at the N.W. end of the building, contains the raised portion (the *Mi-chō-dai*), which is decorated with paintings of flowers, birds, and natural scenery. The Second Room (18 mats) and the Third Room (18 mats) are in most respects decorated similarly to the *Shiro-Shoin*. The Fourth Room is known as the 'Room of Sleeping Sparrows' from a mural painting of sleeping sparrows in a snow-clad bamboo grove.

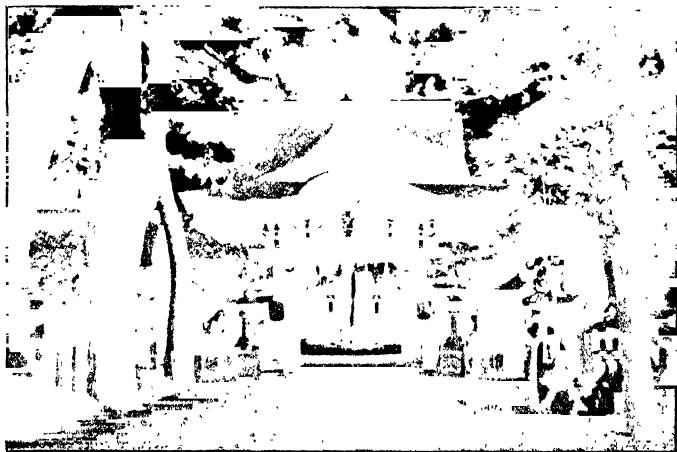
The garden lies to the S.W. of the Great Audience Hall and the *Kuro-Shoin*, and on its W. side is close to the moat surrounding the site of the First Keep. The pond (0.4 acre) in the garden is supplied from the *Kamo-gawa* with water, which pours in the form of a tiny cascade. An islet in the pond is reached by a bridge. The garden originally contained no trees, the only ornamentation consisting of a great variety of rocks and stones,—trees being dispensed with, as it was thought that their changing leaves would continually remind one of the changes of human life. The trees now growing there were planted in recent years and have completely changed the aspect of the garden.

The Shugaku-in Rikyū. This Imperial villa (popularly known as *Ochaya*), originally built by the Shogunate Government for the Ex-Emperor Gomizuno-o-Hō-ō (for whom also the Sentō Palace was built), is located at the foot of Mt. *Hiei-zan*, at a spot where then stood a temple, *Shugaku-in*, W. of *Kirara-zaka*, a steep acclivity, on a pathway leading to *Hiei-zan*. The site is high up and commands a wide prospect. The villa consists of three separate buildings, somewhat detached from one another,—the *Kami-no-Ochaya* being the uppermost and largest, the *Naka-no-Ochaya* lower down, and the *Shimo-no-Ochaya* the lowest; these latter two being together no larger than half of the uppermost edifice. Altogether the place covers an area of about 69 acres (84,435 *tsubo*). Entering by the main entrance (*Sri-mon*), at the W. side of the *Shimo-no-Ochaya*, and leaving by its back gate, we find there are two paths, one leading to the *Naka-no-Ochaya* and the other to the *Kami-no-Ochaya*. These pathways are sprinkled with white sand and bordered by rows of pine-

trees. The Kami-no-Ochaya is quite high up, backed by a mountain and with a wide view in front. In the centre is a large pond, *Yokuryū-chi*, containing islets and beaches, and surrounded by rocks, trees, bamboos, and flowering herbs. Entering the South Gate and turning to the right, we come to a stone lantern, and then, after ascending about 100 stone steps, to the *Rin-un-tei*, a small elegant house of two rooms. This is the highest point in the Villa, whence may be obtained a view of the city of Kyôto, together with the mountains and rivers of the neighbouring regions. On the N. side is a wooden-floored room called *Senshi-dai*, from which one gains a good view of a waterfall called *Odaki* ('Male waterfall'), which is about 24 ft. high; there being another and a smaller one near by, called *Medaki* ('Female waterfall'). In front of the Rin-un-tei is a maple-tree, replacing one which was planted by the Emperor Kwôkaku Tennô, but which afterwards died. Descending, and crossing two bridges, a house called *Kyû-sui-ken* is reached; the inscription—Kyû-sui-ken—on the tablet is by the Ex-Emperor Gomizuno-o. This house, which is on an island, commands a good view of the garden. Another island, called *Banshō-u*, may be reached by the *Chitose-bashi*, which is roofed, and on the island is an arbour on the roof of which, in imitation of the Imperial carriage, is a gilded bronze phoenix, in the act of flying and holding in its beak a flowering twig. The arbour is surrounded by a balustrade, and on its S. and N. sides are stools where visitors may sit down and rest. After visiting a few other islets and returning to the *Kyûsui-ken*, we start again along a path, overgrown from both sides by azaleas, in a different direction, and before long come to the maple valley (*Momiji-dani*); a little further on is a boat-house and then a small pond planted with lotus, *Itshi* (water-caltrop) and *Kôbon* (marsh marigold); finally we come back to the Rin-un-tei, and the trip through the garden is completed. The Naka-no-Ochaya, called *Rakushi-ken*, or the 'House of Bliss,' was built at the same time as the Kami-no-Ochaya. The inscription—'Rakushi-ken'—on a tablet over the entrance was written by the Ex-Emperor Gomizuno-o. There is on one of the sliding screens an excellent representation (by *Sumiyoshi Gukei*) of *Yama* and *Hoko*, procession-cars still in use at the Gion festival. Another fine painting is that of some carp enclosed in a net, the same picture appearing on both sides of a wooden door; the net was painted some time after the fish, owing, as the story goes, to the troublesome habit developed by these carp of nightly venturing to join their fellows in the neighbouring lake. The carps are attributed to *Gukei*, and the nets to a different artist. On the small sliding screens of a *fukuro-todana* is depicted the process of *yûzen-dyeing* by priest Yûzen, and the mural decorations in the same room consist of the eight views (*Hakkei*) of the Shugaku-in Villa, with the corresponding poems by courtiers. The Shimo-no-Ochaya consists of several houses, some of them in the *Cha-no-yu* style. The representation of *Kokei-Sanshō*,* on the screens of the *Jugetsu-kwan*, is by *Ganku*. Around the houses is a very pretty garden.

***Kokei-Sanshō.** This is a story of Chinese origin and is a favourite subject of both Japanese and Chinese artists, partly because of the interest of the incident it relates, but mainly because of the personal eminence of the people concerned in it. Tradition has it that *Kei-en* (*Hui-yüan*), a famous priest of a Buddhist temple at *Ro-zan* (*Lü-shan*), made a vow never in his life to cross the bridge of *Kokei*, in other words never to go beyond the temple compounds. But once, while seeing off his two intimate guests—*Tō Emmei* (*Tao-yüan-ming*), a noted poet, and *Riku Shusei* (*Liu-hsui-ching*)—he was so much absorbed in a hot discussion with them that he came to himself only at the roar of a tiger in a neighbouring mountain and realized that he was beyond the bridge. Thereupon the three burst into hearty laughter. Hence the name '*Kokei-Sanshō*' ('The three Laughters at Kokei').

The Katsura-Rikyū, or Katsura Summer Palace, is situated between the River Katsura and Nishiyama hills, with a prospect northward of *Arashi-yama* and *Kame-yama*. The Villa, set in such beautiful and quiet surroundings, was built by *Toyotomi Hideyoshi* for Prince *Hachijō-no-miya*. The houses as well as the garden were



KITANO-TENJIN.

made under the direction of the famous *Kōbōri Enshū* and are believed to represent his art and skill at their very best. The houses and garden together cover an area of some 11 acres. The garden contains ponds, streams (their waters drawn from the *Katsura-gawa*), islets, rustic bridges, large stones, some of them brought from a great distance, trees artificially trained, green hillocks and moss-covered lanterns. In the ponds are found *kōbōne* which bear red flowers, though usually these plants have yellow ones only. One peculiarity of the garden is that it is so planned that wherever one stands one apparently sees the front view, and one never feels that one is taking a wrong position to enjoy the beauties of the landscape. A story goes that when *Kōbōri* was commissioned to make the gar-

den, he first made *Hideyoshi* promise three things: 1st, to put no limit on the expenditure of labour and expense; 2nd, never to hurry on the work; 3rd, not to come and look at the garden before its completion, lest he should be tempted to proffer suggestions, which might hamper the free execution of the plan formed in the mind of the designer.

The N. Gate, called *Miyuki-mon*, is soon reached by taking a N.W. course after crossing the Katsura-gawa bridge. After passing two other gates, the *Mikuruma-yose* or the Entrance to the palace is reached. The large flat stones in front of the entrance were chosen, it is said, with great care by *Kōbori*. The first room (of 4 mats) that the visitor enters is decorated with paintings of tigers and bamboo, *hagi* (lespedeza bicolor) and hares, reeds and herons, pines and storks, by *Kano Eitoku*. The *Furu-Shoin* (24 mats in 2 compartments), contains on a tablet an essay on the beauties of the place by *Den-chūrō* of *Nanzen-ji*. The square terrace called *Tsuki-mi-dai*, outside the verandah, was used by the inmates as a vantage-point from which to watch the rising moon. The *Naka-Shoin* contains three rooms: the First Room (6 mats) is called the room of natural scenery, from many valuable paintings by *Kano Tannyū*,—in particular the painting of a crow is considered a masterpiece, regarded as one of the three best pictures of a crow by the same artist. The Second Room contains *Chikurin Shichiken* or the 'Seven Recluses in a Bamboo Grove' and *ume* blossoms, both by *Naonobu*. The Third Room contains representations of pheasants in a snow-covered bamboo forest, as well as bamboo and snow, hens, sparrows, pigeons, reeds and geese, all by *Naonobu*. The *Miyuki-den* is called also *Shin Goten* or 'New Hall,' being built on the occasion of the visit of the Ex-Emperor *Gomizuno-o* with his consort *Tōfukumon-in*. The building is of a most simple and primitive style. The painting on the wooden door is by *Tannyū*. The *kugi-kakushi*, or fastenings used to conceal nails or bolts, represent *suisen* (narcissus polyanthus), the flowers being of silver and the leaves of gold, made by *Kachō*. The long timber of the sill was presented by *Katō Kiyomasa*, a famous leader of the Korean expedition of 1592. The shelves, of various sizes and more than ten in number, are of different kinds of rare woods then known, e.g. *shitan* (red sandal-wood) also, *kokutan* (ebony), *hinrō* (betel-nut tree), *kyara* (wood), *Tō-giri* (cleodendron), *Tō-gurwa* (a kind of mulberry tree), etc. The paintings on the smaller sliding screens are by *Tannyū*. The black lacquered framework of the *ramma* above the lintel and the *hikite* bronze catches on screens in the ante-rooms represent the Chinese character 'moon.' The *Gyoshin-no-ma* (9 mats) or sleeping-apartment contains shelves for holding the sword and the seal. In the *Okozashiki* or dressing-room (4½ mats) there are pictures painted by *Tannyū* with his seal on them, and these are the only sealed pictures in the *Rikyū*. One will find lavatory, bath, and toilet-room in the rear portion. These buildings, as before stated, are marked by a severe simplicity in taste, reminding one of the primitive life of man.

Garden. We first visit the *Geppa-rō*, a house on an eminence, considered a good place from which to enjoy the reflection of the moon in the pond. The house is simplicity itself; with the ceiling of reeds, verandahs of bamboo, instead of wood, and tied with wistaria vines in the hall. The weathered tablet with the picture of a foreign vessel, originally belonged to the *Sumiyoshi-jinsha* as parts of votive offerings. *Moniji-yama* is a grove of maples on another eminence; the glowing leaves of these trees make the garden very attractive in autumn. On the other side across a stream is the *Shōkin-tei*, (the stream having been formerly spanned here by a bridge with crimson-coloured balustrades, of which there remains at present only the foundation stone of its S. end). The *Shōkin-tei*, surrounded by numerous pine-trees and with the tablet '*Shō-kin-tei*' under the E. gable written by the Emperor Goyōzei-Tennō, is a house with several apartments, all carried out in a simple style, but with the greatest care. The sepia paintings are by Tannyū. The famous tea-room, containing a hearth, has 8 windows and is so well lighted that there is no dark corner in it. Near by is the *Sotetsu-yama*, a hillock with Cycas, where also stands a shed with four stools to serve as a resting-place. A small peninsula to the N. of the *Shōkin-tei* is called *Ama-no-hashidate*, being supposed to resemble the famous sight in the San-in District, known by that name. On the peninsula is a scarlet-brown stone, brought from Shimonoseki and presented by Katō Kiyomasa. Between the *Shōkin-tei* and an islet is a valley known as *Hotaru-dani*, so called as it abounds in fireflies. The valley is spanned by an earthen bridge. The pond in the neighbourhood also abounds in *kōbone*, some of them bearing red flowers. The *Shōkwa-tei*, also called *Tatsuta-ya*, a pavilion on a mound on the islet and surrounded by many cherry-trees, is an imitation of a tea-house by the highway, with shop curtains in regular tea-house style, on which the name *Tatsuta-ya* is dyed in alternate white and indigo characters on indigo and white grounds respectively. On the islet too is the *Eurin-dō* (18 ft. square), where were formerly enshrined the portraits and memorial-tablets of the princely house which owned the villa, but which were removed to *Sōkoku-ji* (N. of the *Gosho* in the city), on the villa being taken over by the Imperial Household some years ago. Now crossing an earthen bridge towards the W., we reach *Shō-i-ken*, a house with two or three rooms. The house has a window called *wasure-mado*, or 'Forgetting Window,' because here the famous *Kōbori* forgot to insert a few bamboo-sticks and to bind them with wistaria vines, and the window has ever since remained incomplete. From the S. verandah of this building, the inmates (Imperial princes) could obtain a view of the cultivated fields outside the villa. The *hikite* (or catch) in the shape of an arrow and made of bronze (nearly 3 ft. long) on the outside of the sliding screen, facing the verandah, is believed to be of Korean origin and was presented by *Hideyoshi*. There are altogether in the garden 7 houses, 16 bridges, 25 lanterns, and 8 water-basins.

Part II. Raku-chū District (or the Main Part of the City).**Section 1. North of Sanjō.**

Sōkoku-ji (Pl. G 4), N. of the Imperial Park, is a famous Buddhist temple, occupying the second place among the five head temples of the Rinzai Sect. The temple was founded in 1392 by order of the Emperor Gokomatsu-Tennō, with *Musō-Kokushi* as its first superior. The original temple buildings, together with many 'Treasures' (curios, utensils, and documents) were nearly all destroyed during the inter-civic wars of the Ōnin Era (1468-8). The work of restoration was commenced after more than a century with the building of the *Hattō* (Lecture Hall) by *Hideyori* (son of Hideyoshi), and of the Main Gate by *Ieyasu*, but since then the buildings have again been ravaged by fire, the *Hattō* alone remaining to attest the temple's former grandeur. The *Hattō* is 87 ft. by 66 ft., faces S., and is surmounted by a double roof (*nijū-yane*). The temple premises, with an area of about 210 acres, are occupied mostly by ancient pines and silent ponds, and offer a fit retreat to-seekers after a life of meditation. Among the many tombs of noted men found in the temple grounds are those of *Ashikaga Yoshimasa* (Shogun), and *Fujiwara Seikwa* (a Chinese scholar of the early Tokugawa Period). In the garden of *Rinkwō-in* (which contains many 'Treasures' of great value) is a famous plum-tree, known as *Ōshuku-bai* ('the Nightingale-nestling Plum').

***Ōshuku-bai** is an old *ume*-tree, which belonged originally to the house of *Ki-no Tsurayuki* (author of the '*Tosa Nikki*'), a famous poet and literateur of the 10th century. When the Mikado, hearing of this *ume*-tree, desired to have it removed to the palace grounds, the poet's daughter composed a verse, which induced the Mikado to forego his design. The poem is as follows:—

*Choku nareba
Ito-mo kashikeshi ugaisu-no
Yado wari towa
Ikaga keta-en,*

which freely translated means,

With reverence deep we must fulfil
Our Sovereign Lord's request;
But how to answer Philomel,
When she seeks her usual nest?

The residence of the Ki Family was later turned into a temple, and yet later the historical *ume*-tree was removed to *Sōkoku-ji* in order to save it from destruction during the civic wars of the Ōnin Era.

Dōshisha University (situated right in front of *Sōkoku-ji*, Pl. G 4), the most important seat of Christian learning in Japan, offers with its modern buildings and busy life a striking contrast to the neighbouring historical temple with its deathlike silence. The Dōshisha was founded in 1875 by *Joseph Niizima* and *Yamamoto Kakuma*, in co-operation with the American Board of Foreign Missions. The University consists of the departments of theology, literature, and politics, with a large academic department, as well as of the Girls' College. There are altogether more than 1,000 students and pupils connected with the Dōshisha.

Kami-Goryō-jinsha (Pl. G 3), situated at *Kami-Goryō-chō*, N. of Sōkoku-ji, is also called *Yatokoro-jinsha* or the 'Temple of Eight Deities.' The temple is dedicated to *Sudō-Tennō*, *Iyo-Shinnō*, Lady *Fujiwara*, *Tachibana Hayanari*, *Bun-ya Miyatamaro*, *Kibi-no-Mabi*, *Fujiwara Hirotsugu*, and *Sugawara Michizane*, who are all supposed to have died aggrieved and resentful. The temple grounds, containing numerous trees, offer a fine prospect of the N.E. hills.

Goō-jinsha (Pl. G 6). This Shintō temple, situated at *Karasu-maru-dōri Shimo-chōja-machi*, and W. of the Imperial Park, is dedicated to *Wake-no-Kiyomaro*.* This is the temple which is depicted on the left half of the obverse side of the current Y 10 note.

* **Wake-no-Kiyomaro** was an important courtier in the reign of the Empress Shōtoku-Tennō (765-769), being a scion of a noble family tracing its descent back to the reign of the Emperor Ōjin-Tennō (3rd cent. A.D.), the family enjoying a fief in *Iwanashi*, *Bizen*. The Empress wanted the priest *Dōkyō*, who already occupied a royal seat in the Court as the *Hō-ō*, to be raised to the Imperial throne, and in order to obtain divine sanction for the act, *Wake-no-Kiyomaro* was dispatched to the great shrine of *Usa-Nachinan-gū*, in *Buzen*. He was told by *Dōkyō* that if he brought a favourable reply from the deity he would be rewarded with the premiership, otherwise a heavy punishment would be the consequence of his failure. The oracle was unfavourable to *Dōkyō*'s ambition, for it said that from the foundation of the Kingdom there had ever existed a clear and definite demarcation between the sovereign and the subject, and never had a subject been made the monarch; that only a member of the Imperial House might ascend the Throne; that the wicked tyrant should therefore be overthrown. The honest *Kiyomaro* reported these words, and great was the wrath of *Dōkyō*. *Kiyomaro* was stripped of his office and exiled to *Ōsumi*, *Kyūshū*, and barely escaped being murdered by emissaries of *Dōkyō* on the way. In a few years, however, a new Emperor *Kwō-nin-Tennō*, who meanwhile had succeeded the Empress Shōtoku, recalled *Kiyomaro* and exiled *Dōkyō*, whose conduct had been a great court scandal. Subsequently the Emperor *Kammu-Tennō* appointed *Kiyomaro* Minister of Public Works in connection with the founding of the new capital, *Heian*, better known as *Kyōto* (see P. 200).

Nishijin (Pl. F F 4) is a silk-weaving district at the N.W. corner of the city, being bounded on the E. by *Hori-kawa* and on the S. by *Ichijō* Street. The site of *Yamana's* Camp in the fierce inter-civic battles of the Ōnin Era, it has since become the world-famous seat of a peaceful industry. There is scarcely any large factory, the weaving being done as a home industry. The working of looms is heard from almost every house, as one goes through the streets of *Nishijin*. There are among these houses several larger and more noted establishments (see P. 194).

Nashinoki-jinsha (Pl. 3, H 5), at *Tera-machi*, E. of the Imperial Park, is dedicated to *Sanjō Sanetsumu* (1802-1859), who, serving under the Emperors *Kwōkaku*, *Ninkō*, and *Kōmei*, did much to prepare the way for the Imperial restoration, which took place nine years after his death, and in which his son *Sanjō Sanetomi* took a leading part. *Sanjō Sanetsumu* at the end of his life fell under the displeasure of the *Tokugawa* Shogunate and died in retirement.

Shōjō-gein (Buddhist temple, one of the four head temples of the Jōdo Sect, Pl. 4, H 5) is to the N.E. of *Nashinoki-jinsha*, on the other side of *Tera-machi*. Its splendid buildings were all destroyed in the Ōnin Era, those now standing being all of recent construction.

In the temple grounds is a Fudō shrine, called *Naki-Fudō* or 'Weeping Fudō.' *Rosan-ji*, S. of Shōjō-gein, belongs to the Tendai Sect and was founded by the Emperor Godaigo-Tennō.

Shimo-Goryō-jinsha (Pl. 5, H 6), at *Tera-machi-dōri Marutamachi*, is dedicated to the same eight deities as *Kami-Goryō-jinsha* (see P. 225). At an attached temple is enshrined the Emperor Reigen-Tennō, who during life highly venerated this Goryō Temple.



KINKAKU-JI 'GOLD PAVILION.'

The festival of Shimo-Goryō-jinsha is one of the three great festivals of Kyōto, the other two being those of *Gion* and *Inari*. The famous *hoko*, or procession car, which always forms a prominent part of the festival procession, was a gift from the Imperial House; the *hoko* has at its upper end the so-called *suisan*, which is decorated with metal-work bearing the Imperial crest of the chrysanthemum and with metal hangings.

Kawa-dō (called also *Gyōgwan-ji*, Pl. 6, II 6) is a detached temple of *Enryaku-ji*, *Hiei-zan*. It was founded by the priest *Gyōen*, who was always clad in leather; hence the name of *Kawa-dō*, which means 'The Hall of Leather.' It is one of several well-known Kwan-on shrines, much visited by devotees.

Myōman-ji (at *Tera-machi-dōri Nijō*, Pl. II, H 7), one of the 8 head temples of the Hokke Sect, is famous on account of its bell, the original of the 'Dōjōji bell' popularized by means of *Yōkyoku*, a sort of vocal-music.

Honnō-ji (at *Tera-machi Ane-ga-kōji*, Pl. II 7), one of the head temples of the Hokke Sect and chiefly famous in connection with the murder of *Oda Nobunaga* by *Akechi Mitsuhide*, one of his generals. The original temple, where the great Nobunaga was surprised and

murdered by Akechi, stood at the S. of *Rokkaku* and the E. of *Abura-no-kōji*, the grounds being 120 yds. from E. to W. and 240 yds. from N. to S. The buildings were set on fire and destroyed at the time of the attack, and after the event the temple was rebuilt on the present site. Nobunaga's monumental tower stands in the graveyard E. of the *Hon-dō* or Main Hall (the real tomb of *Nobunaga* is at *Daitoku-jō*). Among the treasures of the temple is *Daimoku-mandara*, containing the *Nichiren's* prayer (*Nam-myō-hō-ren-ge-kyō*) written by *Nichiren* himself. The *mandara* is of damask silk, adorned with a vine pattern (*karakusa*). Brocade made with a similar design is sold in the market under the name of *Honnōji-gire*.

The Sanjō Bridge (Pl. II 8) is one of the three large bridges spanning the *Kamo-gawa*. It was originally built in 1590 by *Masuda Nagamori* by order of *Toyotomi Hideyoshi* and has since then been several times rebuilt,—the only original parts still remaining being the bronze ornaments (*'gibōshu'*) of the railings, presents from different daimyos under *Hideyoshi*. From the bridge one may obtain a good view of the surrounding hills. The street which leads from the bridge to the W. boundary of the city or N. of the *Nijō* Station of the San-in Line is the well-known *Sanjō-dōri*, an important thoroughfare in which are situated several large banks, business firms, and the Kyōto Post-Office, the part where *Tera-machi-dōri* crosses *Sanjō dōri* being the busiest.

Shinsen-en (Pl. F 7), near the W. terminus of *Sanjō-dōri* and S. of the *Nijō-Rikyū*, is a remnant of the garden of *Dai-dai-ri*, the original palace of 11 centuries ago; the great palace buildings have all been destroyed, leaving no trace behind. The garden as laid out at first was on a very extensive scale, being 240 by 480 yds., and was associated with the gay life of the Court for many centuries, till the palace was burnt (1177) and the Imperial Seat removed to *Fukuzawa*, *Settsu*, and later to the present site of the *Goshō*. Since then for several centuries the old garden was little cared for, till the Tokugawa Shogunate gave permission to the priest *Kakuga* of the Shingon Sect to build a temple in it, and to this fact is due its preservation to the present day. The garden has recently been restored and much improved, and in the temple is annually held (between 25th April and 5th May) performances of the *Shinsen-en Kyōgen*, a comic *'Nō'* dance.

The Site of the Daigoku-den (Pl. F 6), the Great Hall of State of the original palace, is marked by a stone monument, which stands to the N. of the *Nijō-Rikyū*. The monument was erected in 1895, in connection with the 11th centenary of the founding of the city. The reproduction of the *Daigoku-den* was put up in the E. section of the city, instead of on its original site (where the monument now stands), as was at one time designed. The monument bears inscriptions setting forth the reasons for its erection.

Ryūhon-jō, at *Shichihon-matsu Shimo-dachiuri*, N.W. of the *Nijō-Rikyū*, is one of the head temples of the *Nichiren* Sect, having been founded in 1321 by *Nichizō-Shōnin*.

Kitano-jinsha (Pl. D 4), popularly known as *Kitano-Tenjin*, is situated at *Kitano*, which forms the N.W. corner of the city, being close to the weaving quarter of *Nishijin*. The temple is dedicated to *Sugawara Michizane*, or '*Tenjin-Sama*' as he is popularly called, and was established in 947 and greatly expanded in 959 by *Kujō Moresuke*, while in 1004 it was honoured by a visit from the Emperor Ichijō-Tennō. Since then the temple has always received the veneration of the Imperial Court. The present buildings were put up in 1584 by order of Toyotomi Hideyori, and it has become a rule since then to make thorough repairs every fifty years.

Entering by the great stone *torii* on the S., we find our path lined by stone lanterns and stone and bronze bulls presented by devotees. Two more gates are passed before we come to the temple buildings,—one of these gates, the *Chū-mon*, has a tablet over the entrance bearing the inscription '*Temman-gū*,' from the brush of Emperor Gosai-in-Tennō, and the gate is also called the *Sankwō-mon*, or 'Gate of Three Luminaries,' from carved representations (now largely defaced) of the Sun, Moon, and Stars, on the beams of the gateway. The *Hai-den* or Oratory, on the N. side of the square, is 58 ft. by 24 ft. The *Hon-den* or Main Temple (38½ ft. by 32½ ft.) is behind the *Hai-den*, being separated from it by a chamber paved with stone. These buildings are made of *hinoki* timber, the *Hon-den* being made in the style called *yatsumune-zukuri*; they are placed under the 'special protection' of the government. The temple is surrounded by an extensive grove of trees, among which are many plum-trees, especially in the W. portion by a small stream called the *Kamiya-gawa*. (With respect to *Sugawara Michizane*, see P. 19).

Festivals: the Plum Festival on 25th February, the anniversary of the death of *Michizane*; the *Myō-Sai* on 20th April, being the day on which *Michizane's* court rank and office were posthumously restored by the Emperor; *Miyawatari-Sai* on 9th June; the *Miya-Matsuri* on 4th August; the *Zuiki-Matsuri* on 4th October, when a procession of festival cars takes place. A singular part of the *Zuiki-Matsuri* procession is the shrine car, which is constructed of *zuiki*, the leaf-stalks of *sato-imo* (*colocasia antiquorum*), and further ornamented with other vegetables. Among the temple 'Treasures' are the history of *Kitano-Tenjin*, the painting of a dance, poems by the Thirty-Six Poets, and an ink-slab box.

Hirano-jinsha (Pl. D 4) is reached from *Kitano-Tenjin* by crossing a bridge over the *Kamiya-gawa*. The temple consists of five shrines, which are dedicated respectively to *Yamato-take-no-Mikoto*, the Emperor Chuai-Tennō, the Emperor Nintoku-Tennō, the Sun-Goddess *Amaterasu*, and *Amatsu-Hohi-no-Mikoto*. The place is especially famous on account of its cherry-flowers, which consist of many varieties (over 80 kinds) and among them some rare ones, such as *Tsukubane*, *Inose*, and *Tsuyame*. The night scene when these flowers are in bloom is said to fairly rival that of *Gion* and attracts

a crowd of visitors. The place is also noted for iris and *hagi* flowers. From the temple grounds there is a fine view of *Ōkita-yama* and *Kinugasa-yama*.

Kinkaku-ji (entrance fee, 10 *sen* for each person, and special, with tea, 20 *sen*, Pl. C 3). This is the famous gold pavilion, a monument of the pride and glory of the Ashikaga Period. It is situated at *Okita-yama*, *Kinugasa-mura*, N. W. of *Hiirano-jinsha*. Originally a villa of a court noble, *Saionji Kintsune*, the place was greatly improved by the building of the golden pavilion and other edifices and by the laying out of gardens, under its second owner the Shogun *Ashikaga Yoshimitsu*, who passed the latter part of his life here, in quiet retirement and away from the petty cares of State. On his death, his son and successor in the Shogunate, *Yoshimochi*, in pursuance of his father's will, turned the villa into a Buddhist temple, inviting *Musō-Kōkushi* to be its first superior. Most of the buildings have been destroyed by repeated fires, but the golden pavilion and the garden remain to attest the refined and artistic life of five centuries ago.

We enter by the *Sō-mon* and find the path overshadowed by many tall pine-trees. On one side of the *Chū-mon* is a belfry, and reaching the *Kara-mon*, we enter the inner compounds through a small side door and find ourselves in the garden and facing the *Kinkaku* or 'Golden Pavilion.'

The Kinkaku or 'Golden Pavilion' consists of three stories, being constructed in the style called *Hōgyō-zukuri*. On the roof is a bronze figure of a phoenix, 3 ft. 7 in. high. The hall on the first story is named *Hōsui-in*, and is 33 ft. from N. to S. and 42 ft. from E. to W., with the three images of *Amida* (by *An-ami*), *Kwan-on* (by *Unkei*), and *Sōshi* (by *Tankei*) in the centre of the hall, and the image of *Musō-Kōkushi* on the E. side and of *Yoshimitsu* in a priestly robe on the W. The hall on the second story is called *Chū-on-dō* and is of the same dimensions as that on the first floor. In a prominent position stands an image of Kwan-on (by *Eshin*), with the Four Deva Kings (by *Kūkai* or *Kōbō-Daishi*) on its right and left. The decoration of the ceiling—the *Tenjin* (heavenly beings) playing music—is by *Kano-Masanobu*. The hall on the third floor, called *Kyū-kyō-chō*, is 23 ft. square, roofed with shingles, and 42 ft. above the ground. The inscription 'Kyū-kyō-chō' on the tablet is by the Emperor Gokomatsu-Tennō. The ceiling, which is 18 ft. sq. is made of a single slab of camphor wood. Every portion of this hall was originally gilded (though the gilt has nearly all worn off), whence the name of Golden Pavilion. There is an excellent general view of the garden from this hall: the garden is surrounded by a thick forest, and in the centre is a large pond called *Kyōkochi* or the 'Mirror Lake.' In the pond are several islands, such as *Ashiwara-jima*, *Awaji-shima*, and *De-jima*. Among noted stones, there are the *Akamatsu-ishi* and *Itatakeyama-ishi* (so named after the Daimyos who presented them), as well as the *Yotomari-ishi*, the *Yonaki-ishi*, the *Ryōki-seki*, the *Saihin*, and the *Enkō*, the last three in the pond.

On the S. side of the lake is *Momiji-yama*, a grove of splendid maples; and in the background of the whole is *Kinugasa-yama*, which, practically forming a part of the garden, makes the whole surroundings look perfectly natural.

To the N.W. of the Kinkaku-ji is *Shin-un-byō*, a shrine dedicated to *Daikoku-ten*, a popular god of riches. On its right and below a rock is a stream, which is supplied with water from a small waterfall, called the *Ryūmon-no-taki*. Under the waterfall is a stone called the *Rigyo-seki* or 'Carp Stone,' and the brook leading to the pond is called the *Ginga-sen*; the water from the brook was used by the Shogun Yoshimitsu in making tea. On the left of the waterfall is a bamboo fence, made in a style known by the name of *Kinkakuji-gaki*. Crossing a stone bridge (called the *Kokei-bashi*) we come to a fresh view, consisting of a pond called *Ammi-taku*, with a forest on its S. side, and an arbour, *Sekika tei*, on the right, above several stone steps. This arbour was originally built on the occasion of a visit from the Ex-Emperor Gomizunō-IIō-ō and afterwards restored in 1874. The tablet bears the inscription *Sekkyū* ('Then Rest') by *Taikan-Zenji*; the perpendicular post on one side of the *toko-no-ma* (an alcove) is of nandin timber, and the shelves (*chigai-dana*) are made of *hagi* stems (lespedeza bicolor); the stone lantern, stone basin, and stone stools were brought from the Shogun's Muromachi Palace. Near the arbour is the *Kyōhoku-rō*, a house where Yoshimitsu transacted important business of State (though nominally in retirement); the house now standing is a recent restoration of the original. Passing out of a gate behind the *Kyōhoku-rō*, we come to the *Myō-den*, a stone cave in which are enshrined a stone *Fudō* and his companions (lads); by *Kōbo-Daishi*; and near by is another *Fudō*, by *Chishi-Daishi*. This last *Fudō* has no hair on his head and is hence known as the *Bake-Fudō* or 'Disguised Fudō.' A fine spring of water called the *Dokko-sui* is behind the *Myō-den*. The *Hon-dō*, or Main Temple of *Rokuon-ji*, stands facing S., the tablet bearing the inscription of 'Rokuon-ji' having been written by *Shin-etsu-Zenji*. In the building are enshrined the images of *Kwan-on*, *Bonten*, and *Taishaku*, and near them the statues of *Musō-Kōkushi*, *Bunga*, and Shogun Yoshimitsu, as well as the wooden spirit-tablets of Tokugawa Shoguns. The sliding screens of the hall are decorated with paintings from the brush of *Kano Tannyū*. In the garden in front is a big camellia, famous for its flowers, it being the very tree that was planted by the Ex-Emperor Gomizunō IIō-ō. The garden is green with moss and artistically set with stones and rocks. Beyond a long corridor, at the back of the hall, is a pine-tree (*Goyō-no-matsu*), trimmed and trained in the shape of a boat, and hence called the *Okafune matsu* or 'Land-boat Pine.' This pine is said to date back to the founding of the temple.

Daishō-in. The sliding screens of this hall are decorated with paintings by *Itō Jakuchū* and the smaller screens by *Sumiyoshi Hiro-michi*.

Treasures. Among the chief treasures owned by the temple

may be mentioned the following: *Rokuon-in Zazō* (wooden statue, registered as a 'National Treasure'); *Kwan-on* (wooden image, carved by *Jōchō*); *Fudō* (stone image, by *Kōhō-Daishi*); *Amida-Nyorai* (wooden image, by *Unkei*); *Kwan-on*, and *Saishi* (wooden images, by *Unkei*); *Shaka-Nyorai* (wooden image); *Monju* (picture by *Minchō*); *Kanzan* (painting, by *Nenka-ō*); *Hotei* and natural scenery (picture by *Tsunenobu*); *Dokui-zu* (picture by *Senkoku* or *Chienku*, a Chinese); Portrait of *Yoshimitsu* (with an epitaph by his son, Shogun *Yoshimochi*); Decorations on the *fusuma* of the *Shoin* (by *Jakuchū*); Poems by *Yoshimitsu*; Poem by *Ikyū-Ushō*; the *Shari-tō*; an ink-slab box of raised lacquer work (by *Kōetsu*); a bronze *Roban*.



TOYOKUNI-JINSHA, AT THE SUMMIT OF AMIDA-GA-MINE.

Kenkun-jinsha or *Take-isao-jinsha* (Pl. E 3), situated half-way up *Funaoka-yama*, E. of *Kinkaku-ji*, is a Shintō temple dedicated to *Oda Nobunaga*.* The place commands a fine view of the neighbourhood.

**Oda Nobunaga* (b. 1534, d. 1582), a son of a small chieftain of *Owari*, early formed the ambitious design of unifying the country, then rent asunder under the misrule of the later *Ashikaga* Shoguns. In 1560, *Nobunaga* with his 3,000 followers surprised at *Okchazama* a large invading army (50,000) of *Imagawa Yoshimoto* and drove them back with great slaughter, *Yoshimoto* (lord of three provinces) himself being among the slain. Thus at one stroke he won a national reputation. His first act was to pay respect to the Mikado in *Kyōto*, where the Imperial palace was in a most dilapidated condition. *Nobunaga* rebuilt the palace and filled the Imperial coffers. With the Emperor at his back, he soon succeeded in subduing the provinces in the neighbourhood of *Kyōto*. Some twenty years later, *Nobunaga* found himself the chief of twenty provinces, and, with a view to subjugating the *San-in* District, had dispatched *Hideyoshi* to *Bizen* and was himself soon to proceed to the seat of hostilities, when on the 1st day of the 6th month, 1582, he was surprised by *Akechi*

Mitsuhide, his own trusted general, at his camp at *Honnō-ji* (see P. 226), where after a desperate resistance he killed himself. *Hideyoshi* and *Ieyasu*, who brought to completion the work of unification left incomplete by *Nobunaga*, as well as many other men of historical fame, were trained under *Nobunaga*'s leadership.

Daitoku-ji (Pl. E 3), at *Murasaki-no*, N. of *Funaoka-yama*, is the chief temple of the *Rinzai* Sect, being regarded with even higher respect than the five head temples of that sect. Founded by the Emperor *Godaigo-Tennō*, who made *Daitō-Kōkushi* its first superior, the temple became famous on account of its splendid buildings; these, however, were nearly all destroyed by repeated fires. The present buildings date back to 1479, in which year the restoration was completed by the famous *Ikkyū-Oshō* (superior of this temple).

This temple has several gateways.—The *Chokushi-mon*, or 'Imperial Messenger's Gate,' was originally the South Gate of the Imperial Palace and was transferred here in 1640 as a gift from the Empress *Myōjō*. It is never opened except on the occasion of a visit of a messenger from the Court, all ordinary visitors entering by a side entrance. The *Kara-mon* was brought here from *Hideyoshi*'s *Momoyama* Palace in *Fushimi*. Its excellent carvings are by *Hidari-jingorō*. The *San-mon*, also called *Gedatsu-mon*, was put up (1589) by *Sen-no-Rikyū*, a famous master of the tea-ceremony. The upper story of the *San-mon* contains the images of *Shaka*, *Anan*, and *Kiyō*, and of the 16 disciples ('*Rakan*'),—the latter having been brought from Korea by *Katō Kiyomasa* and presented to the temple. There is also a statue of *Rikyū* in a standing posture, carved by himself. This image once came near being destroyed by the order of *Hideyoshi*, who, though a friend of *Rikyū* for many years, subsequently conceived a strong dislike for him and ordered him to commit *harakiri* in his 71st year. Permission was, however, granted for the removal of the statue to the residence of *Daimyo Ikeda Terumasa*, at the latter's earnest entreaty. The image was restored to its original place in 1888 by the *Ikeda* Family (*Marquis Ikeda*).

The **Butsu-den**, otherwise called *Daiyū-den*, is a handsome building, 57 ft. by 54 ft., built in 1665. It contains the images of *Shaka* and his two disciples *Anan* and *Kiyō* as the chief objects of worship. The *Hattō* or Lecture Hall is to the N. of the *Butsu-den*. The *Hōjō* or Superior's Residence, N. of the *Hattō*, is honoured with a tablet bearing an inscription by the Emperor *Godaigo-Tennō*,—the inscription '*Honchō-Musō-Zen-en*' meaning 'The Kingdom's Peerless Temple of Zen Sect.' The decorations on the sliding screens are from the brush of *Kano Tannyū*,—the white herons and rustic with his performing monkey being especially noteworthy. The garden, planned by *Kōbōri Enshū*, is most simply and carefully laid out, containing little besides big trees and large stones, and commands a wide prospect, taking in the view of *Higashi-yama*. The *Shinju-an* is famous as the former residence of *Ikkyū-Oshō*. The hall contains his statue and a tablet with his handwriting; the paintings on the sliding screens are by *Soga Dasoku*. The garden

is very artistically laid out. The *Daisen-in*, W. of the Shinju-an, contains on its sliding screens paintings by *Motonobu*; its garden was designed by *Sōami*. The *Jukvō-in*, W. of the Hōjō, contains the tomb of *Rikyū*. The Tomb of *Oda Nobunaga* is to the N. of the site of *Soken-in-dō*; beside it are the tombs of *Nobutada* and *Nobukatsu*, Nobunaga's sons. Near by these is also the tomb of Hideyoshi's mother, *Omamokoro*. The *Kohō-an* is a house built after the tea-room style. The original house, designed with great care by Kobori Enshu, fell into ruin, and the present one, an attempt to restore the former, is attributed to Daimyo *Matsudaira Fumai*, the Lord of *Izumo*. Near the house is the tomb of Kobori Enshu. In the grounds of *Daitoku-ji* (containing altogether 27 acres) are tombs of other famous men, e.g., *Maeda Toshinaga*, *Ganō Ujisato*, *Kobayakawa Takakage*, *Hosokawa Tadaoki*, *Katagiri Katsumoto*, and *Ishida Mitsunari*, who was the famous leader of the forces against *Ieyasu* at the Battle of *Sekigahara*.

Treasures. *Daitoku-ji* is very rich in art treasures. The following three are registered as 'National Treasures'—Portrait of *Kwan-on*, with crane and monkey on the right and left, by *Bokkei*, *Kwan-on Image* by *Gekkō*, and Painting of Dragon and Tiger by *Bokkei*.

Imamiya-jinsha, N. of *Daitoku-ji*, is dedicated to the God of Pestilence. Originally established in 994 on *Funaoka-yama*, it was removed in 1000 to its present site. Festivals take place on May 15, October 9, and on April 10. The festival on the last-named date is called the *Yasurai-Matsuri*, when crowds of devotees, clad in strange costumes and beating drums and *shō* (gongs), go round the temple, loudly repeating the formula, '*Yasurai-bana-jo!*'—the whole proceeding being intended as a demonstration against the god of pestilence.

Section 2. South of Sanjō.

Ponto-chō (Pl. II 8), a street along the W. bank of the *Kamo-gawa* and lying between *Sanjō-dōri* and *Shijō dōri*, is a well-known pleasure-quarter. It rivals *Gion-machi* on the other side of the river. The *Kamogawa-Odori*, similar to the *Miyako-Odori* in *Gion-machi*, takes place annually for 20 days, beginning in the last week of April.

The *Tukase-gawa* is a narrow and shallow canal, a branch of the *Kamo-gawa*, and, running parallel and close to it between *Sanjō* and *Gojō*, flows off to *Fushimi*, there joining the *Yodo*. The canal was cut in 1611 by *Sumi-no-kura Ryōi*, in order to facilitate transportation of goods. The cargo boats are pulled up from *Fushimi* to *Kyōto* by coolies by means of ropes fastened to the boats. Alongside the canal and above *Sanjō-dōri* is a street called *Kiya-machi*, on one side of which and facing the *Kamo-gawa* are found many inns, which are noted for their excellent cuisine and picturesque situation.

Shin-Kyōgoku (Pl. II 8), lying between *Sanjō-dōri* and *Shijō-dōri*, about 240 yds. from the *Tukase-gawa*, is a quarter containing

theatres, variety halls, restaurants, and recreation halls of all kinds. It resembles *Asakusa* of Tôkyô and *Sennichi-mae* of Osaka. A singular aspect of the place is the presence here, side by side with these attractions of worldly amusement, of many Buddhist temples, where priests may be heard reciting prayers or chanting scriptures to the accompaniment of the jingling of small bells,—an other-worldliness in the midst of a vanity fair.

Rokkaku-dô (Pl. 20, G 8), located S. of *Sanjô-dôri* and E. of *Karasumaru-dori* and regarded as being at the very centre of the city, is a hexagonal temple, belonging to the Shingon Sect. The temple was founded in 586 by the famous Prince Shôtoku-Taishi, and contains as the chief object of worship a golden image (2.1 inches in height) of *Nyoirin-Kwan-on*. In 1201, *Shinran* (or *Kenshin-Daishi*) made a hundred days' pilgrimage to this temple from *Hiei-zan* and was finally rewarded with an intimation, which led him to become the founder of the Shinshu Sect of Buddhism (see P. 235). *Ike-no-bô*, at the back of the main temple, is the house where lives a family, the members of which have been regarded for many centuries as authorities on *ikebana* or flower arrangement. It was during the Eikwan Era that *Senkei*, the twelfth abbot of *Ike-no-bô*, who in the course of following the custom peculiar at this temple of offering flowers according to each season before the Kwan-on image, invented the method of *ikebana*, since known as the *Ike-no-bô* method. The secret of the system has been handed down from one abbot to another, and the abbot of the period was accorded by Shogun Yoshimasa (15th cent.) the high distinction of being called an authority on the Flower Arrangement. The Imperial Court also highly appreciated the new method, and it later on became a custom at Court to accept an offering of flowers arranged by *Ike-no-bô* on the occasion of the Emperor's accession ceremony, or at the function celebrating the appointment of the Empress.

Shijô-dôri (Pl. F G H I 8), a large thoroughfare running E. and W., parallel to and S. of *Sanjô-dôri*, has its busiest quarters near the *Shijô-Kobashi*. The *Shijô-Ôhashi* or Iron Bridge of Shijô was originally built in 1874, when, owing to the anti-Buddhistic revolutionary tendencies of the time, the government ordered the copper utensils of temples, many of them of great artistic value, to be melted down for making the bridge. The work was so imperfectly done that it had to be rebuilt in 1902. The bridge commands a fine prospect of *Higashi-yama*. *Yû-suzumi* ('enjoying cool breeze') at *Shijô*. In the summer time the dry river bed about the Shijô Bridge presents a busy scene; temporary houses are put up, where people come, particularly in the evening, to enjoy the cool breeze from the river, and to partake of simple refreshments, e.g. lemonade, ice-cream, beer, *sake*, fruits, *sushi*, etc.

Bukkwô-ji (Pl. 25, G 9), at *Bukkwôji-dôri Takakura*, is the head temple of the Bukkwôji Branch of the Shinshû Sect. The temple consists of the *Daishi-dô*, the *Amida-dô*, the *Hôjô* or Superior's resi-

dence, the *Shoin* or Reception Room, the Assembly Hall, the *Shin-shû-Gakuin* (school), etc. These are all new and splendid buildings, having been erected in 1882. *Bukkwô-ji** numbers 339 temples under its jurisdiction, and 100,000 adherents.

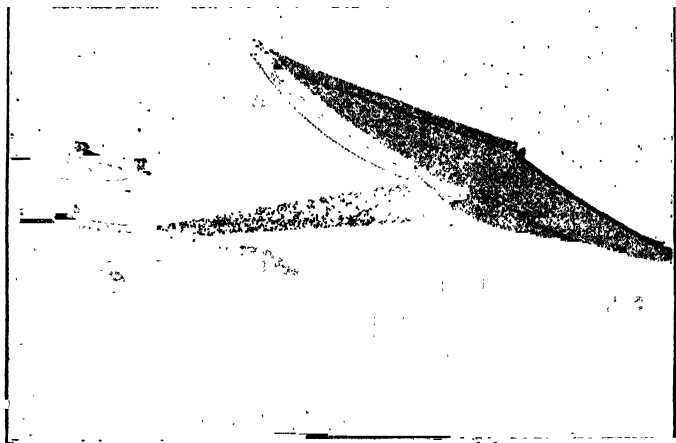
*The name *Bukkwô-ji*, or 'Temple of the Shining Buddha,' arose in the following wise. This temple originally stood at the foot of *Higashi-yama* (on the site where now stands the *Daibutsu-den*), and was known as *Kôshô-ji*. In the 14th century, a thief one night stole the temple's chief Buddha image, but threw it away into a bamboo forest, as he could not run while carrying the image. Thereupon a strange illumination filled the horizon, and the Emperor Godaigo-Tennô, tracing the source of the light to the image in the forest, ordered the name of the temple to be changed to *Bukkwô-ji*.

*Nishi-Hongwan-ji** (Pl. F 10), or the Elder Branch of Hongwan-ji, which together with *Higashi-Hongwan-ji* or the Younger Branch, constitutes the fountain head of the *Shinshû* Buddhism, is located at *Nishi-Rokujô*. (Foreign visitors are given permission to visit many apartments and buildings not open to the public. Application should be made at the *Uketsuke* or janitor's office, close to the Main Entrance or *Ôgenkwan-mon*; no fee charged). The temple premises cover an area of 35,270 *tsubo* (about 29 acres).

***History of Hongwan-ji.** *Shinshû* Buddhism discards the celibacy of priests, abstinence from meat, and ascetic practices, and claims that both the clergy and the lay believers are alike saved by faith in the Amida-Buddha's *hongwan* (the will to save humanity by their faith in him); therefore the repetition of the prayer-formula, *Namu-Amida-Butsu*, is essentially giving of thanks and praise. This sect with married clergy is a new product on the new soil of Japan, and the founder was the famous *Shinran-Shônin*, otherwise called *Kenshin-Daishi*. *Shinran*, the son of *Hino Arinori*, a court noble, was born in 1173, the 3rd year of *Shôan*. Entering the priesthood as a novice at the age of nine, he carried on his studies at the great Tendai monastery of *Hiei-zan*. Not yet entirely satisfied with the teachings of the Tendai Sect, at the age of twenty-eight he made a daily pilgrimage to the Kwan-on shrine of *Rokkaku-dô* for 100 days in succession, when the very last night he received divine direction to seek the truth from *Genkû*, otherwise called *Hônen-Shônin*. *Shinran* soon became known as a prominent disciple of *Genkû*. Among *Genkû*'s ardent believers was the Ex-Prime Minister Fujiwara Kanezane, who, striving to carry out the teachings of his master, wished to see a married priesthood established. Being asked to select some one to initiate such an important step, *Hônen-Shônin* pointed out *Shinran*, and Kanezane at once took *Shinran* to his house and married him to his daughter *Tamahi-hime*. *Shinran* was at one time exiled to *Echigo*, where he stayed for 5 years. On his release he propagated the new doctrines of his master, *Hônen-Shônin*, with great success in *Hitachi* and *Akita*, returning to Kyôto in 1235. He died in 1262 (at the age of 90), after seeing his teaching accepted all over the country by a great multitude of believers.

The new movement thus ushered in by *Shinran* passed through many vicissitudes of fortune under his immediate successors, till *Kennyô-Shônin*, the 8th in the line of succession (15th cent.), greatly revived the fortunes of the Sect. He was, however, forced to leave Kyôto, owing to the persecution of the priests of *Euryaku-ji* (*Hiei-zan*), and settled at *Yamashina*, which for a time became the headquarters of the Hongwan-ji Buddhists. The tenth head of the sect, *Shô-nyô*, removed the headquarters to Osaka. Established at *Ishiyama*, which later supplied the site of the Osaka castle under *Hideyoshi*, the Hongwan-ji headquarters became a powerful stronghold, which successfully resisted a long siege by the forces of Nobunaga lasting for 11 years, and only surrendered on the Imperial intervention (1580 A.D.). Removing its seat to *Sagi-no-mori*, in Kii, and again to *Temma*, Osaka, the powerful sect finally found in 1591 a permanent home at the present site in Kyôto by the favour of *Hideyoshi*. In 1602, *Iyeyasu*, in order to divide and weaken the power of Hongwan-ji, gave permission to *Kyô-nyô* to become the head of a younger branch of the sect. Now

Kyō-nyo had formerly been at the head of the Hongwan-ji, but was compelled by Hideyoshi to resign the post in favour of his younger brother Jun-nyo. Thus Hongwan-ji was now split into two rival branches, the younger and elder brothers, descendants of Shinran-Shōnin, being seated at the head of the elder and younger branches respectively. The second headquarters now came to be called Higashi-Hongwan-ji, in contradistinction to the elder branch which was called Nishi-Hongwan-ji. In 1617, the buildings of Nishi-Hongwan-ji were destroyed by fire, but they were soon restored, *Hiun-kaku* being added at the same time, by transferring thither Hideyoshi's famous *Jinaku* Palace. In 1630, the *Shikyaku-mon* (a gate), the *Kuruma-yose* (a carriage entrance), the *Ōgen-kuan* (the great entrance hall), the *Ōhiroma* (the great hall), the *Shiro-Shoin*, and the 'Nō' Stage were put up by transferring buildings from the Momoyama Palace. In 1636 the *Shin-ei-dō* was completed. Nishi-Hongwan-ji has under its jurisdiction 35 detached head temples ('*betsu-in*') and 10,000 local temples, with 7 million adherents.



NISHI-HONGWAN-JI.

The **Hon-dō** or Main Hall is a grand, massive building, which is 138 ft. long from N. to S., 126 ft. wide from E. to W., and 78 ft. high, measured from the ground to the ridge-pole of the roof. It contains as the *Honzon*, or chief image, *Amida-Nyorai* (3 ft. high) by the famous sculptor *Kasuga*. The interior of the Hon-dō is splendidly decorated.

Shin-ei-dō, or Founder's Hall, (189 ft. by 147 ft. and 90 ft. high), faces E. and contains the seated effigy (2½ ft. high) of the founder, which was carved by *Shinran* himself at the age of 71 and given to his daughter Kakushin-ni who was a nun. The statue is regarded with peculiar veneration, being called the Image of Flesh and Blood, as it was varnished over after Shinran's cremation with lacquer with which his ashes were mixed. This image passed through many perils in the days of persecution or in the time of fire and was saved from destruction by devoted disciples and believers at the risk of their lives. On the right and left of the Founder's Image are the

portraits of successive abbots (Shinran's lineal descendants) of *Nishi-Hongwan-ji*. The tablet above the entrance bears the two characters '*Ken-shin*' written by the late Emperor Meiji-Tennô. The *Sei-mon* (gate), rebuilt in 1645, was considered at the time the most handsome gateway in Kyôto. In front of the Shin-ei-dô is a large *ichô* tree (gingko biloba), believed to have the virtue of protecting the temple against fire, by throwing out showers of water whenever there is a conflagration in the vicinity. There are besides the two above edifices the Treasury for Scriptures, the Belfry, the Drum-tower, the Reception Hall, etc.

The **State Apartments**, made up of buildings brought either from Momoyama or the Juraku Palace, are perhaps the finest of all the temples in Japan. The *Shikyaku-mon* is a splendidly carved gateway, brought from Momoyama; the carvings are by Hidari-Jingorô. Most of the apartments are named after the subjects pictorially delineated in them: the *Suzume-no-ma* or 'Sparrow Room' contains bamboos and sparrows on the sliding screens, as well as flowers on the ceiling, by *Maruyama Ôzui*, (cedar doors decorated with monkeys and a flower-basket on a cart by *Kano Ryôkei*); the *Gan-no-ma*, or 'Wild Geese Room,' with geese on the screens and flowers on the ceiling by *Kano Ryôkei*; the *Kiku-no-ma* or 'Chrysanthemum Room' with yellow and white chrysanthemums on the gold ground of the screens by *Kaihoku Yûsetsu*; (cedar doors with musk-cats and cypas on one side and horses and *hinoki* on the other, by *Kano Hide-nobu*); the fans painted in the verandah are by *Kano Kôei* and *Kaihoku Yûsetsu*.

Ôhiroma, a great hall with 200 mats, is the abbot's audience chamber. It is most splendidly and gorgeously decorated with paintings by Kano Tannyu, Kano Ryôkei, and *Maruyama Ôkyô*. Carvings (open-work) of wild geese on the *ramma* are by *Hidari-Jingorô*. To the E. of the Ôhiroma is a picturesque little garden.

Shiro-Shoin, also called *Shime-no-ma*, (N. of the Ôhiroma) is perhaps the most tastefully decorated; the paintings are by *Kano Kôei*, *Kaihoku Yûsetsu*, and *Kano Ryôtaku*. It is said that this room was originally the state hall of the Momoyama Palace. The *Kuro-Shoin* (N. of the Shiro-Shoin) has paintings on the sliding screens by *Kano Eitoku*. '*Nô*' Stages. There are two for the '*nô*' dance; one, on the S.E. of the Shiro-Shoin, which originally stood in the Sumpu Castle and was brought here as a gift from the Tokugawa Shogun, and the other, on the N.E., which was transferred here from *Momoyama*.

Teki-sui-en, better known as *Hiun-kaku*, stands quite distinct at the S.E. corner of the temple grounds. It is a landscape garden with a three-storied house, called the Hiun-kaku or 'Pavilion of Floating Clouds.' This pavilion, which was brought from the Juraku Palace, contains Hideyoshi's tea-room, bath-room, and rest-chamber and is placed under the 'special protection' of the government. The decorations are in a subdued style; in the 1st story, the

Eight Sights of the Lake *Tung-ting*, China, by *Kano Tamyû*, and willow-trees under snow by *Kano Eitoku*; in the 2nd story, the Thirty-Six Famous Poets, grape-vines, and squirrels, by *Kano Sanraku*; in the 3rd story, Mt. Fuji (by *Kano Motonobu*) is so drawn that one has to kneel before it in the attitude required by strict etiquette in order to see it best. The picture is called *Gyôgi-no-Fuji* ('*gyôgi*' meaning 'good manners'); because it is so drawn that it shows to best advantage when one looks up from the position assumed when kneeling before another. The pine-grove is believed to be a caricature drawn by Hideyoshi on the spur of the moment. From the 3rd floor there is a fine view of *Higashi-yama*. Hideyoshi's bath-room, forming a part of *Hiun-kaku*, and called *Kwôkaku-dai*, contains paintings by *Kano Eitoku*. In front of the *Hiun-kaku* is a pond called *Sôrô-chû*, on the surface of which the pavilion is often seen reflected. In the garden are the *Kochô-tei* (a rest-house), and the *Sciren-sha* (a tea-house), a pool called *Shôgetsu-ha*, a spring called *Sei-min-sen* or 'Waking-from-sleep Spring'; while round about the spring are numerous plum-trees.

Treasures. Among the innumerable 'Treasures' belonging to the *Nishi-Hongwan-ji* may be mentioned the following: *Amida-Nyorai* by *Kûsuga*, and Shinran's effigy by himself (both already mentioned); Pictorial Representations of the Personal History of *Kenshin-Daishi*; Picture of '*Tei-kan*'; Images of *Saiyô-son* and *Fugen-Bosatsu*, both the above by *Takuma-Ikôgen*; Picture of *Rakan*; Painting of *Hotei* by *Mokuan*; Falcons and Wintry Forest by *Rinryô*; Willows and Birds by *Bokkei*; Willow and Heron in the Snow by *Chô-chû-boku* (*Chiao-chung-mu*, a Chinese); Eagles and Monkeys on a folding screen by *Kano Sanraku*; *inrô*, a medicine-case, a short sword made by *Yoshimitsu*; masks, about 22 in number; writing-desks and ink-slab boxes (several sets); valuable ancient documents.

Higashi-Hongwan-ji (Pl. G 10) the temple, also called *Ôtani-ha-Hongwan-ji* and generally spoken of as the Younger Branch of Hongwan-ji, is located at *Higashi-Rokujô*, not far from the *Nishi-Hongwan-ji*. As already mentioned in giving the history of Hongwan-ji (see P. 235), the division into the two branches was the work of Iyeyasu, who, apprehensive of the growing power of Hongwan-ji, wished to prevent it from becoming a state within the state, on the principle of '*Divide et impera*.'

Higashi-Hongwan-ji. Excepting the main temple and the *Daishi-dô*, the temple buildings are closed to the general public. But permission to visit other buildings as well as the *Kikoku-tei* is ordinarily given to those who make application a day in advance; no fee charged.

The temple buildings have been destroyed four times by fire; the present ones were completed in 1895. The buildings are stately and massive, the interior highly ornate; the wood, wherever intended to meet the eye, is of *Keyaki*; the architect of the *Daishi-dô* was *Itô Heizaemon*, and of the Hon-dô, *Kinoko Tôsai*.

Daishi-dô. or Founder's Hall, is 210 ft. in front, 192 ft. deep, and 126 ft. high. The roofing is in a style called *nijû-yane* (double

roof)—there being two roofs, one above the other. In the Central Shrine is the Image (2 ft. 8 in. high) of *Kenshin-Daishi*, carved by himself; and on the right and left of the image are the portraits of all his successors as head of the sect (according to the younger branch line). The Hall is elaborately decorated.

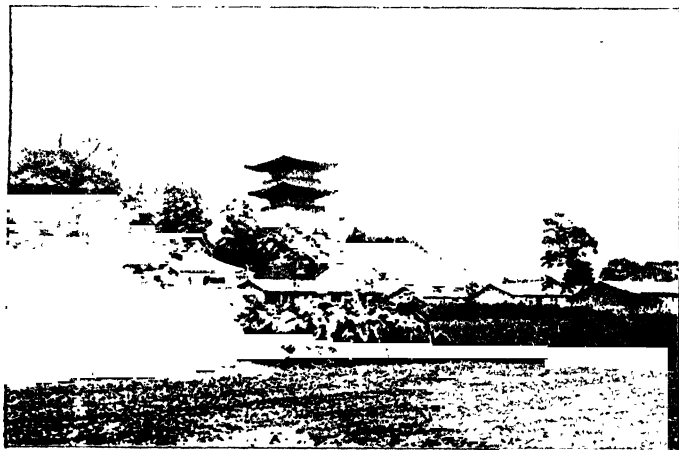
Hon-dō, S. of the Daishi-dō and connected with it by a corridor, is 156 ft. in front, 126 ft. deep, and 90 ft. high, and contains in its central hall the Image of *Amida-Nyorai* (3 ft. 8 in. high), by *An-ami*. The decorations are in a similar style to those of the Daishi-dō. Besides these two main buildings there are the Belfry, the Daishin-den, the Shōshin-den, the Shiro-Shoin, the Kuro-Shoin, the Sagi-no-ma, the Assembly Hall, the 'No' Stage. In view of the great damage suffered from repeated fires, the Higashi-Hongwan-ji has made an elaborate arrangement for protection against conflagrations. There is a special aqueduct, conveying to the temple grounds water of the Biwa-ko Canal at *Keage* (see P. 209), which will supply enough water to cover the temples with an immense shower. The temple has jurisdiction over 8,100 local temples, with 6 million adherents.

Treasures. Among the many temple 'Treasures' may be mentioned the following: *Amida-Nyorai* by *An-ami* and Image of *Shinran* by himself (both already mentioned) *Amida-Nyorai* by Pr. *Shōtoku-Taishi*; *Amida-Nyorai* by *Jō-chō*; Picture of Buddha by *Eshin*; Shaka (picture) by *Kōse Kintada*; the 16 Rakans (in 4 scrolls) by *Kyūei*; the '*Jōdo-bun-rui-shū-shō*' written down by *Kenshin-Daishi*; Biography (4 vols.) of *Kenshin-Daishi*; '*Hōrai-Sen-eki*' (painting) by *Ōkyo*; Lions (in 3 scrolls) by *Tannyū*; '*Tōbōsaku*' (painting) by *Ō-jakusui*; Birds and Flowers by *Shunkyo*; Poem by *Bunchōmei* (*Iwen-cheng-ming*, a Chinese); Record of the *Osaku-rōjō*; Ink-slab Box of raised lacquer work by *Kōrin*.

Shōsei-en, better known as *Kikoku-tei*, is a villa of the Abbot of Higashi-Hongwan-ji. It is situated about 0.1 m. E. of the temple. It was formerly surrounded by a hedge of *Kikoku* (citrus fusca), hence the name 'Kikoku-tei.' Originally the place was a villa of *Minamoto-Tōru* (*Kawara Sadaijin*), but in 1631 it was given by Shogun *Iyemitsu* to *Senryo-Shōnin*, the 13th abbot of Higashi-Hongwan-ji. A part of Hideyoshi's Momoyama Palace was brought here. The garden was designed partly by a famous poet, *Ishikawa Jōzan*, and partly by *Kōbori Enshū*. The chief sights of the garden were formerly reckoned as being thirteen in number, but many of them were completely spoiled by the fire which destroyed the temple buildings in 1864. In the centre of the garden is a pond, in which are 3 islands covered with large trees. A stone lantern of nine layers on a small island is believed to mark the tomb of Tōru. *Shukuen-tei* is a tea-room in the midst of a grove of large trees. On the E. of it is a trellised wistaria-vine, a gift of the Emperor Gomizunō-Tennō. There are several other small buildings, as well as stone basins, ponds, and bridges, each with some pretty historical association.

Honkoku-ji (Pl. F 10), at *Matsuwara-dōri, Minami-Horikawa*, and N. of Nishi-Hongwan-ji, is one of the four head temples of the Nichiren Sect. Originally it stood at *Kamakura, Sagami*, having been founded by *Nichiren-Shōnin*, but in 1345 it was removed to Kyōto by an Imperial order. It consists of numerous buildings enclosed by a white plastered wall.

Kōshō-ji (Pl. F 10), close to Higashi-Hongwan-ji, is the head temple of the Kōshō-ji Branch of the Shinshū Sect. Founded at the same time as Bukkō-ji, Kōshō-ji had numerous splendid edifices, but they were nearly all burnt in 1902. The new temple is now under construction.



THE GREAT PAGODA AT TŌ-JI.

Tō-ji or the 'East Temple,' in *Hachijō, Ōmiya*, outside the present limits of the city, is a famous temple of the Shingon Sect, having been established in 823 by *Kōbō-Daishi* himself. Originally the temple had as the nucleus of its buildings one of the two Imperial reception halls (called *Kōro-kwan*) for foreign guests, which was given to Kōbō-Daishi by the Emperor Saga-Tennō. (The other Kōro-kwan was given to *Shubin-Sōzu*, as the nucleus of the buildings for the *Sai-ji* or the West Temple.) The buildings were mostly destroyed during the wars of the Onin Era, but were afterwards rebuilt by the aid of *Hideyoshi, Hideyori, Iyeyasu*, and *Iyemitsu*. The temple area comprises 30,000 *tsubo* (24 acres). Surrounded by walls which are pierced by gates on four sides, the buildings consist of the *Kondō*, the *Kōdō*, the *Kwanon-dō*, the *Daishi-dō*, etc. The West Gate, *Renge-mon*, dating back to 796, the *Kondō*, rebuilt by Hideyori, and the great Pagoda (5-storied, 216 ft. high), rebuilt by Iyemitsu, are all under the 'special protection' of the government.

The *Azekura*, on the island in a lotus pond, is a store-house, popularly called *Kugi-nashi-kura*, or 'store-house made without nails,' because it was so constructed by jointing and dovetailing the beams, *etc.*, that nails could be entirely dispensed with. This store-house contains an immense collection of ancient utensils and documents, unrivalled by any other temple in Kyōto. The Festival on 21st April is always marked by a vast crowd of worshippers.

Mibu-dera (Pl. E 9), at *Mibu*, W. end of *Shijō-dōri*, is a temple of the Ritsu Sect, and was founded in 991. The temple is famous on account of a religious play, called the *Mibu-kyōgen*, originated in 1299 by *Engaku-Shōnin*, who is regarded as the second founder of the temple. This comic performance, called *Yūzū-Dainembutsu-e*, is intended to interest young people in the doctrines of Buddhism, and lasts for ten days, commencing on 21st April. It is a play in dumb show, comprising about 25 characters (such as *Oketori*, a bad priest, Atago pilgrimage, Ōhara-woman, flower thief, *etc.*); the ideas being conveyed by actions. The orchestra is composed of flutes, *shō* (gongs), and drums. The costumes worn by the amateur actors (priests) are those presented by devotees, as prayers for the souls of their departed relatives or friends. Some of the old dresses yet preserved belong to the period before the Genroku Era and are highly valuable as aids to the study of the costume or the method of dyeing in those days. Among the masks, *Inari*, *Sumiyoshi*, and *Sannō* are no longer used, but are carefully preserved.

Kūya-dō, in *Takoyakushi-dōri*, *Horikawa*, and N.E. of *Mibu-dera*, is the head temple of the Kuya Branch of the Jishū Sect. It has for its chief image the effigy of *Kūya-Shōnin*. On 13th November, which is the anniversary of the death of *Kūya-Shōnin*, there is annually performed at this temple a prayer-dance, which consists of the chanting of the formula *Namu-Amida-Butsu* and other praises of the Buddha, accompanied by dancing, as a token of rejoicing for the assurance of entering the Pure Land of Bliss ('*Gokuraku Jōdo*'). Sometimes during the 48 days following November 13th, there may be met in the streets of Kyōto and suburbs a procession of dancing and praying priests, beating time on gourds which they carry.

Part III. Raku-tō District.

Raku-tō is the name by which that part of Kyōto, E. of the *Kamo-gawa*, is commonly known. It is also called *Higashi-yama* or 'East Hill,' as most of the sights to be visited are situated at the foot of the hill. Let us start from the *Shijō-dōri*, the busiest street in the city, and cross the bridge (called *Shijō-Ōhashi*) toward *Gion-machi*, a well-known pleasure quarter. At the E. end of *Gion-machi*, we come to the *Maruyama Kōen* (public park), and going directly N. by the street in front of the Chion-in Temple, we reach the *Daigoku-den*, a modern imitation of the Hall of State in the original Imperial Palace of the Emperor Kwammu-Tennō, and the *Heian-*

Jingū (Shintō shrine). Turning E. along a street by the clear waters of the 'Sosui' (canal) we come to the Incline, which is 1,820 ft. long, connecting the Lake Biwa Canal and the Kamo-gawa Canal, which differ in level by 118 ft., and over which boats are hauled on steel trucks worked by the hydro-electric power generated by the water of the former canal. Near the Incline stands the Nanzen-ji Temple, whence, passing through *Shishigatani-machi*, we come to *Jōdōji-machi* in which is situated the famous *Ginkaku-ji*. The temples of *Kurodani* are found on a hill S. of Ginkaku-ji, as is also *Yoshida-machi*, which is a modern educational quarter; here being found the Kyōto Imperial University, the Third Higher School, the Higher Polytechnic Institute, etc.

Now turning back to Chion-in and going S., passing by *Higashi-Ōtani*, *Kōdai-ji*, and *Yasaka-no-tō*, we come to *Kiyomizu-dera*, whence going further S. we pass by *Nishi-Ōtani*, the *Daibutsu*, the Museum, and *Tōyokuni-jinsha*, till we come to *Sanjū-sangen-dō*, a rectangular temple 392 ft. long and 56 ft. wide. At the extreme S. of the Raku-tō District are situated the *Tōfuku-ji* Temple, famous on account of its maple-leaves, and *Sennyū-ji*, the burial-place of members of the Imperial Family. The popular Inari Shrine is only about ½ m. distant from Sennyū-ji. For a hasty visit to this district one day will be sufficient. In two days a more leisurely round may be made.

Section I. Raku-tō District, N. of Shijō.

Gion-machi is a street between the Shijō Bridge and Maruyama Park, constituting with its numerous side-lanes, a pleasure quarter of Kyōto. Here are found in rows the well-known restaurants and tea-houses, where the singing of *geisha* girls and the music of the *shamisen* are heard till late at night.

Miyako-Odori is a famous ballet dance, performed at *Hanami-kōji*, a lane on one side of Gion-machi, during about three weeks, beginning with the early days of April. (see P. 191.)

Yasaka (or Gion)-jinsha. (Shintō temple; Pl. I 8) situated at the E. end of Gion-machi, is dedicated to *Susanoo-no-Mikoto*, his consort *Inada-hime*, and their eight children. The present splendid buildings were erected in 1654 A.D., by order of Shōgun *Iyetsuna*. The stone Korean dogs ('*Kōma-inu*') keeping watch at the entrance of the temple are the work of a famous sculptor, *Unkei*. These are now placed on the list of 'National Treasures'. Among the many votive pictures are some excellent works by well-known painters. The Gion-Matsuri and *Okera-mairi* are noteworthy events among the numerous religious festivals of Kyōto.

The *Gion-Matsuri* dates back to 876 A.D., in the reign of the Emperor Seiwa-Tennō, when on the 7th and 14th of the 6th month (Lunar Calendar), the festival was celebrated for the first time by *Urabe Hiramaro*, the head priest of the Gion Temple, who got up a large procession of men and women of Kyōto, by way of driving out

the god of pestilence then raging in the city. The fête ceased to be celebrated during the turbulent times of the later Ashikaga Period, but was revived by *Nobunaga* (16th cent.), since when it has been held annually without a break. The festival lasts for seven days, beginning with the 17th July. On the first day, the three shrine-cars are carried from the temple to a place of sojourn, and on the 24th (the last day) they are carried back to the temple. Both on their outward journey and return, the *ujiko* or protégés of the Gion Temple follow them in procession—the people of one street vying with those of another in the gorgeousness of their apparel, and especially in the fitting up of expensive procession-cars (called '*Yama-Hoko*').

Programme of Gion-Matsuri Week. July 16th, in the evening, shrine-cars and procession-cars are fitted up for next day's procession and are decorated with lanterns. This is called '*Yoi-yama*' ('Evening decoration of procession-cars'). Each house sets up a lantern before its front gate, the ante-room is decorated with folding screens and thrown open to the view of the public. The houses and streets are full of people in holiday attire.

July 17th: in the forenoon, a procession of people bearing *yama-hoko* of all sorts of shapes and designs; in the afternoon, another procession following the sacred cars—the procession consisting of the divine body-guard, formed of thirty knights on horseback, fully clad in ancient armour; a band of divine musicians; the three sacred horses; the bearers of the divine spear, shield, bow, arrows, and sword; priests, and ordinary lay-believers. These two processions start from the temple and end at the place of sojourn. July 24th: the two processions are similar to those already described, the march beginning at the place of sojourn and ending at the Gion Temple.

Okera-mairi is a ceremony taking place at day-break on New Year's Day in the Gion Temple. The ceremony consists in burning partially planed timber at 18 spots, after the playing of sacred music—'*Hōraku*'. The worshippers carry home the sacred fire by means of a match-cord, and with it start their kitchen fires for cooking '*sōni*,' the New Year dish consisting of a broth containing '*mochi*,' or rice-cake, and vegetables. It is believed that the sacred fire has the effect of warding off the attack of pestilence.

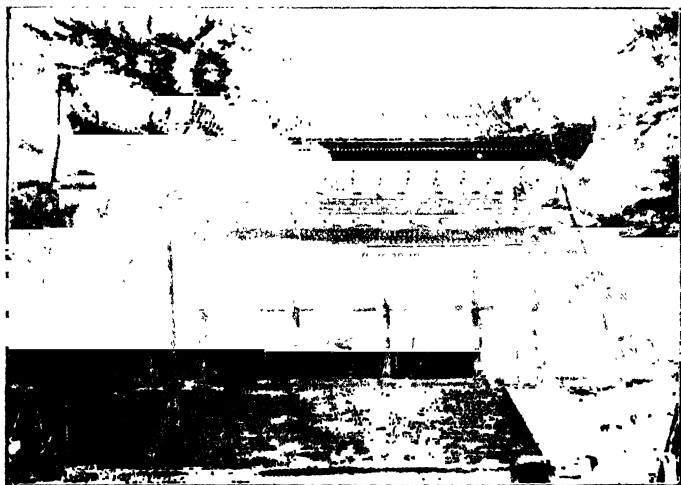
Maruyama Kōen (a public park—Pl. I 8) is the name given to the neighbourhood of Gion Temple, extending to *Chōraku-ji*, within the precincts of *Chion-in* Temple, on one side, and to *Higashi-Ōtani* on the other. It is one of the most popular resorts of the people of Kyōto. Here are numerous restaurants, such as *Hirano-ya* and *Nakamura-rō*. One of the attractions of the park is a large cherry-tree with drooping branches, which in the flower season attracts large crowds, especially at night to see the blossoms by torch-light, (hence the tree is called '*Gion-no-Yozakura*'). In *Chōraku-ji* Temple is the tomb of *Rai San-yō* (1780–1833) one of the most famous literary men of Japan. The site of *Sōrin-ji* Temple, founded by the famous *Dengyō-Daishi* in the latter part of the 8th century, is now marked only by a *Yakushi-dō* Shrine. A famous priest-poet, *Saigyō-Hosshi* (12th cent.), lived at one time in a cell on the premises of *Sōrin-ji*, which fact is commemorated by a cherry-tree said to date back to his time. *Higashi-Ōtani* is the mortuary shrine of the abbots of the *Higashi-Hongwan-ji* Sect of *Shinshū* Buddhists. Here are buried a

portion of the remains of *Shiuran-Shōnin*, the founder of the Hongwan-ji Sect, *Kyō-nyō*, the founder of the Eastern Branch, and Kyō-nyō's successors. This splendid shrine is surrounded by a grove of tall pine-trees.

Shōgun-zuka (Pl. K 8), or 'General's Tomb,' on the summit of *Higashi-yama*, marks the spot where at the founding of Kyōto was buried the image of a giant soldier (8 ft. high), clad in armour and armed with bow and arrows, that it might be a protector of the capital. It is popularly believed that a great noise is heard in the tomb, whenever there is a civil war in the country. The spot is marked by several tall pine-trees.

Chion-in Temple (Pl. J 8), at the N. end of the *Maruyama Kōen*, is the head temple of the Western Branch of the Jōdo Buddhists. Established by *Hōnen-Shōnin* (12th cent.), the founder of the Jōdo Sect, it is the most famous and largest temple in Kyōto, and had in pre-Restoration days an Imperial prince for its superior. The temple buildings have been destroyed several times by fire, and those now standing—the main temple, the Superior's quarters, and the ordinary priests' quarters—date back to 1633-1639, when they were put up by order of *Iyemitsu*, grandson of *Iyeyasu*. From among the immense number of trees felled at *Kiso* forest for the construction of the castle at *Kōfu*, Kai Province, the best ones were selected for these buildings, which are indeed a source of wonder to all visitors. The two-storied gateway, *Sammon*, is a huge structure, 81 ft. by 37½ ft., and 80 ft. high. It was built by order of the Shogun *Hidetada*, father of *Iyemitsu*. The inscription in gold on the tablet hung up over the entrance is the autograph of the Emperor Reigen-Tennō. A large avenue leading W from the *Sammon* is lined with cherry-trees. The main temple, *Hon-dō*, is dedicated to the founder Hōnen-Shōnin, otherwise called *Enkōwō-Daishi*, whose effigy, carved by himself, is placed in a shrine standing at the back of the hall within a central space marked off by four lofty gilt pillars. This main temple, which faces S., is 167 ft. in front, 138 ft. in depth, and 94½ ft. in height from the ground. Under the eaves at the S. E. corner of the main temple is an umbrella ('*Chion-in-no-kasa*'), which is believed to have flown thither from the hands of an unknown boy (the Shintō god, *Inari*, in disguise).—*Inari* being the guardian deity of this temple, the umbrella is supposed to act as a charm for warding off fires. A corridor at the back of the main temple leads to the *Shūe-dō* (Hall of Assembly) and the *Hōjō*, or the Superior's Apartments. The corridor, which is 180 ft. long, is so paved with planks ('*Uguisu-bari*') that at each step upon it a musical sound is emitted resembling the much-loved song of an *uguisu* (Japanese bush-warbler). It is the work of the famous carpenter, *Hidari-Jingorō*. The *Shūe-dō* (Hall of Assembly), popularly known as the 'Room of One Thousand Mats,' is an extensive hall, splendidly decorated. The *Hōjō*, or Superior's Apartments, large and small, are next to the Hall of Assembly. These having been built by order of Shogun *Iyemitsu* are most splendidly decorated, their sliding screens ('*fusuma*')

being adorned by famous paintings of the Kano School. The landscape garden between the large and small Hōjō is the work of *Kobori Enshū*, and in it is found a dwarf pine-tree planted by Iyemitsu himself. At the S. side of the main temple is the *Cha-dō* or 'Tea-ceremony room' called *Tai-hei-tei*. To the S. E. of *Tai-hei-tei*, on a low hill, stands the famous Belfry (*shōrō*), the huge bell being 12 ft. in height, 9 ft. in diameter, and 11.4 in. thick. This bell was cast during the Kwan-ei Era (1624-1643 A.D.). The sound of this famous bell may be heard during the week beginning on April 19th, a daily service being held in commemoration of the founder of the Jōdo Sect,



THE FRONT GATE OF CHION-IN TEMPLE.

to which the Chion-in belongs. This week being in the flower season, an immense throng of people of both sexes in their best attire are to be seen at this temple. The *Kyō-zō* or Scripture House, S.E. of the Main Temple, contains the *Issai-kyō* printed in China during the Sung Dynasty. This building is under the 'special protection' of the government. The original Chion-in, called *Sei-shi-dō*, is situated at the N.E. side of the Scripture House and is also under the 'special protection' of the government. On an elevation N. of *Sei-shi-dō* is the tomb of Enkwō-Daishi (otherwise called *Hōnen-Shōnin*), the founder of the Jōdo Sect. The Amida Shrine, W. of the Main Temple, is a modern structure. The Chion-in Temple possesses many rare 'Treasures,' among others an Illustrated Biography of Hōnen-Shōnin (illustrations by *Tosa Mitsuyoshi* and biographical portion jointly by the Emperors *Fushimi*, *Go-Fushimi*, and *Nijō*), in 48 volumes (placed on the list of 'National Treasures').

Hônen-Shônin (1133-1212 A.D.), also called Enkô-Daishi, founder of the Jôdo Sect, was born in Mimasaka Province. *Sei-shi-maru*, as he was called during his childhood, lost his father when 9 years old and became a novice in a neighbouring Buddhist temple. Coming shortly afterwards to Kyôto and studying under several famous masters, he made great strides in Buddhist learning, and in 1176, when he was 43 years of age, he became convinced of the truth that the Pure Land of Future Bliss was attainable by virtue of constantly repeating the *Nembutsu*, 'Namu-Amida-butsu.' He was exiled to *Sanuki* (1207), but soon recalled to Kyôto, where he died in the following year, aged 80 years. His most famous disciple was *Shinran-Shônin*, who became the founder of the Shinshû Sect.

Shôren-in (Pl. J 8), to the N. of Chion-in, is famous as the residence of the Head Abbot of the Tendai Sect, who in pre-Restoration days was always an Imperial prince, being known as *Seiren-in-no-Miya* (Prince of Seiren-in). The buildings are of recent date.

Heian-jingû (Pl. J 6), a Shintô temple dedicated to the Emperor Kwammu (the founder of Kyôto), was built in 1895, as part of the Exposition held in commemoration of the 1100th anniversary of the founding of the capital. The temple stands close to the *Ôten-mon* and the *Daigoku-den*, which are reproductions (though on a reduced scale) of the originals of the time of *Kwammu-Tennô*. The *Ôten-mon*, a two-storied gateway of bright crimson colour, roofed with blue tiles, leads to the *Daigoku-den*. The *Daigoku-den*, or 'Great Hall of State,' is 110 ft. long, 40 ft. wide, and 55 ft. high, the whole structure being painted bright red and roofed with blue tiles; on the E. and W. of this Main Hall are corridors leading to smaller halls. *The Main Temple* of the Heian-jingû is 27 ft. by 28 ft. and is a plain woodwork structure, built of *hinoki*. The annual festival takes place on April 15th. *Jidai-matsuri** is another festival connected with Heian-jingû.

**The Jidai-Matsuri* takes place on October 22nd. It consists of processions, preceded by the sacred car, which go through the greater part of the city and return to the temple. The processions are composed of various groups of people, dressed in costumes representative of important epochs of history during the 1100 years subsequent to the founding of the city. The following are some of them: (1) The procession of the Tokugawa Shogun, as he repaired to the Imperial Palace; (2) Similar procession of *Ôda Nobunaga*; (3) *Yabusame-shiki*, or the Emperor Gotoba's troop of volunteers; (4) Court nobles' procession of the Fujiwara Period; (5) Triumphant entry of General Tamuramaro after his successful suppression of the rebellion in the North-East provinces; (6) Court nobles and soldiers of the Enryaku Era.

Butoku-den (Pl. J-6) or 'Hall of the Martial Virtues,' was built at the time of the 1100th anniversary, in commemoration of the similar hall put up by the Emperor Kwammu within his palace precincts. Here on May 4th are held competitive exercises in the old Japanese arts of fencing, *jûjutsu*, archery, etc.

Sôrin-tô, a cylindrical column 61 ft. high, erected in imitation of the gilded *Sôrin-tô* set up on Hiei-zan by the famous Buddhist priest, *Dengyô-Daishi*, at the time of the founding of the city. Under the pillar are kept buried several Buddhist Scriptures.

In the *Industrial Museum*, E. of *Ôten-mon*, is held every spring an industrial exhibition. In the *Bijutsu-kwan* (Pl. J 7),

E. of Heian-jingū, is held every spring an exhibition of paintings. The *Zoological Gardens* ('*Dōbutsu-en*'; Pl. J 7), S.E. of the Haku-ran-kwaikwan, were established in 1900 to commemorate the marriage of the Emperor, then Crown Prince. The *Commercial Bazaar* (Pl. J 7) and *Kyōto Prefectural Library* (Pl. J 7) are both found to the W. of the Zoological Gardens.

Nanzen-ji (Pl. K 7), situated E. of Heian-jingu, is a famous old temple, belonging to the Rinzai Sect of Buddhism; it was founded at the close of the 13th century by *Daimi Kokushi*. The temple buildings have been repeatedly destroyed by fire, though there still remain some of the structures put up by Tokugawa Iyeyasu. Several large gateways are passed before the main temple is reached. The *Sammon*, the gate nearest to the temple, was put up in 1627 by *Tōdō Takatora*, one of Iyeyasu's trusted generals; and the ceiling of its upper story shows paintings, yet in a fine state of preservation, by famous artists of the Tosa and Kano Schools. It is generally believed that a notorious robber chief, *Shikawa Goemon*, made this upper story his secret abode. The *Main Temple* is new, but the Superior's Apartments (*Hōjō*) are old, and are under the 'special protection' of the government. This *Hōjō* was originally the *Seiryō-den* of the Imperial Palace constructed by *Hideyoshi*, but was removed here by order of Emperor Goyōzei-Tennō, when Iyeyasu undertook the reconstruction of the Palace buildings (1611). The paintings on the *fusuma* or sliding screens are by artists of the Kano School. The *Shō-hōjō*, a smaller suite of apartments attached to the *Hōjō* just mentioned, originally formed a part of *Hideyoshi's* Momoyama Palace at *Fushimi*, but was removed here by order of Iyeyasu. On its gilded *fusuma* are paintings of tigers in a bamboo grove by *Kano Tannyū*. *Nanzen-in*, a reconstructed building belonging to the later Tokugawa Period, is remembered as having been a temporary abode of the Emperor Kameyama-Tennō. Besides the above structures, there are within the precincts a belfry, the *Kōnchi-in*, *Tenju-an*, and other attached temples. In *Tenju-an* are found the tombs of the prince-poet *Hosokawa Yūsai*, of *Yokoi Shōnan*, a scholar and statesman, and of *Yanagawa Seigan*, a famous poet; the two latter both belonging to the pre-Restoration Period.

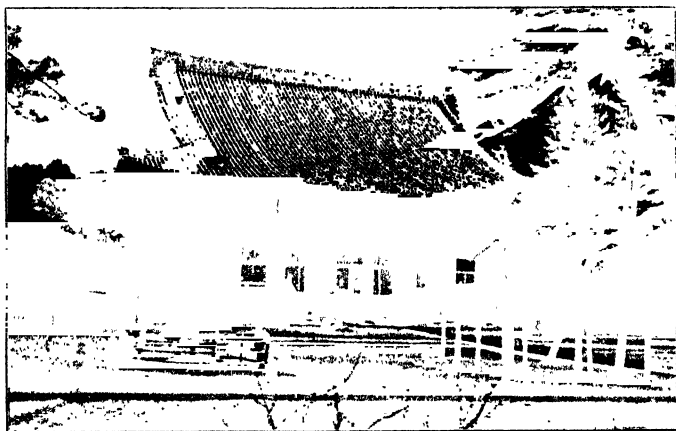
Ekuran-dō (Pl. K 7), close to *Nanzen-ji*, belongs to the Jōdo Sect. It contains an image of Amida Buddha, called *Mikaveri-no-Amida* or the 'Amida looking over his shoulder.' A story goes that, once upon a time, as *Yōkwan* (1032-1111), who restored this temple after the original had gone to ruin, was performing his devotions by walking round in a circuit according to his usual wont, he saw to his great surprise that the image was walking before him. As he hesitated to follow, the Buddha looked behind over his shoulder saying, '*Yōkwan*, *Ososhi*' ('Don't hesitate to follow'). The image is certainly in the attitude of looking behind over his shoulder, and the legend was probably invented to account for this fact. This temple is well known on account of its beautiful maple leaves.

Nyoi-ga-dake (Pl. L. 7) is a hill behind *Eikwan* and is popularly known as *Daimonji-yama*, on account of the bonfire in the shape of the letter 大 (large), which is lighted on the side of the hill facing the city, on the night of *Bon-matsuri* or 'Feast of Lanterns' (August 16th). The origin of this curious custom is traced to the apparition of Amida Buddha, surrounded by a blaze of light, on the hillside on the occasion of the burning of a temple at the foot of the hill. Later on, in commemoration of that supposed event, *Kôbô-Daishi* started the curious custom of the bonfire above-mentioned. The fire is made by igniting large bundles of fuel placed about 12 ft. apart in the form of the letter 大 in open spaces formed by clearing forest trees. On the same night (August 16th) other hills around Kyôto are also similarly lighted.

Ginkaku-ji (Pl. L. 5.), more strictly *Jishô-ji*, a famous temple belonging to the Rinzai Sect of Buddhism, is in *Jôdoji-machi*, outside the N. E. end of the city. It was originally built by Shogun *Ashtaka* *Yoshimasa* as a villa, and he lived there after his retirement from the Shogunate; on his death the villa became a Buddhist temple, with the famous *Musô-Kôkushi* as its first abbot. Here the great Ex-Shogun led a quiet life, devoting himself to the aesthetic pleasures of landscape gardening and the tea-ceremony, the latter being raised through his patronage almost to the rank of a fine art. The famous 'Silver Pavilion,' or *Ginkaku*, from which the whole set of buildings took the name, was intended to be coated with silver, in imitation of the *Kinkaku* or 'Gold Pavilion' built at the other extremity of the city by one of his great predecessors. The building, however, has never been really coated with silver, *Yoshimasa* dying before the work was done. The pavilion, which is a two-storied structure of archaic design, is now in a somewhat dilapidated condition. In the upper story is a gilt image of Kwan on (by the sculptor *Unkei*), set in an imitation grotto of wood-work. The *Butsuden* or Hall of Buddha, facing S., contains an image of Buddha, by *Jôchô*. E. of the *Butsuden* is the *Tôkyû-dô*, which contains an effigy of *Yoshimasa* in priestly garb. In the N. E. corner of the *Tôkyû-dô* is a tiny tea-room with 4½ mats, which is the famous original model on which all later ceremonial tea-rooms are based. Here are stored many curios with rare historical associations. The *Rôsei-tei*, N. of the *Tôkyû-dô*, is a new building in imitation of the original where *Yoshimasa* used to practise the aesthetic art of incense-sniffing. The *Garden*, designed by *Sôami*, consists of shrubs, dwarf trees, and stones, which have been collected from all over Japan. Its exquisite beauty and idealism have ever stood as a model to later landscape gardeners.

Shûmyô-dô (Pl. K. 6), to the W. of *Jôdoji-machi*, belongs to the Tendai Sect of Buddhism. It was founded in 992 by *Kaisan-Shônin*. The principal image worshipped in this temple is that of Amida Buddha, by *Jikaku-Daishi*. The place is noted on account of its maple leaves in autumn.

Kurodani Kwōmyō-ji (Pl. J 6), to the S. of *Shinnyō-dō*, is one of the four head temples of the Jōdo Sect. It was founded by *Hōnen-Shōnin*, founder of the Sect, who spent here the last years of his life. The temple buildings are on a small hill, and are surrounded by tall trees, producing an impression of quietness and sanctity. In the Main Hall or *Hon-dō* is enshrined the image of *Enkō-Daishi* (Hōnen-Shōnin). In front of the Hall is an ancient pine-tree, on which according to tradition the warrior *Kumagai** hung up his worn armour, when he forsook the service of arms to become a disciple of Hōnen-Shōnin, after the tragic killing of *Atsumori*. The cell where *Kumagai* lived, devoting himself to religious exercises, is situated on the S. side of the Hall.



KWŌMYŌ-JI AT KURODANI.

* *Kumagai Neozane* was a retainer of *Minamoto Yoritomo*. At the battle of *Ichino-tani*, he encountered a princely young antagonist (*Taira-no-Atsumori*) of the Taira Clan and slew him in single combat. The fact that this youthful enemy was of the same age as his own son led him to realize the wickedness of warfare, while at the same time there awoke within him the consciousness of a higher religious life. Accordingly at the end of the war he went to the monastery of *Kurodani*, where he remained till his death in 1208, living a life of piety and devotion.

Yoshida-jinsha (Pl. J 5), N. W. of *Shinnyō-dō*, is a well-known Shintō shrine.

Educational Quarter. In the neighbourhood of *Yoshida-jinsha* are situated the Kyōto Imperial University, the Third Higher School, etc. This is the modern Educational Quarter of Kyōto.

Section 2. Raku-tō District, S. of Shijō.

Kennin-ji (Pl. I 9), situated in *Kennin-ji Street*, and S. of *Shijō*, is one of the five head temples of the Rinzaï Sect of Buddhism.

The temple was founded in 1202 A.D. by *Eisai-Zenji* on his return from a visit to China then under the Sung Dynasty. The laud was given by a famous general of the time, *Minamoto Yoritō*. The original magnificent buildings, long taken as a model for later temples of that sect, have unfortunately been destroyed by fire. The present buildings are comparatively modern and on a somewhat smaller scale; the main temple having been brought from *Tōfuku-ji* (in Kyōto) and the Superior's quarters from *Ankoku-ji* (in Aki Province). The *Middle Gate* ('*Chū-mon*') dates back to the time of foundation of the temple, it having been brought here from the residence of *Taira-no-Norimori*. It is called the *Yatate-mon*, from the marks of arrows shot at it in those days of civil strife. This gate is under the 'special protection' of the government. The *Marishiten Shrine*, near the S. gate, was put up in 1327, the image of *Marishiten* (Marici) contained in it being the work of *Seisetsu* ('*Ching-cho*'), a Chinese missionary priest, who brought over from China the clay with which the image was made. The image of the goddess has a white face and is clad in varicoloured raiment; she is moreover represented as riding on seven golden-coloured boars. The shrine finds numerous devotees among the *geisha* girls of the city.

Rokuhara-mitsu-ji (Pl. I 9), S.E. of Kennin-ji, belongs to the Shingon Sect of Buddhism. Founded by *Kūya-Shōnin* in 963 A.D. and having fortunately escaped destruction by conflagration, the main temple or Hon-dō is under the 'special protection' of the government. There are enshrined in the centre of the Hon-dō the Eleven-faced Kwan-on, with *Jizō* (Ksitigarbha) and *Yakushi-Nyorai* (Bhaisajaguru-vaidyura-prabhasa Tatha-gata) on its N. and S. sides respectively. At the four corners of the altar are the *Shi-Tennō* ('Four Deva Kings,' each 6 ft. in height) by *Un-kei*, and on the S. side of it is the statue of *Taira-no-Kiyomori*.

Yasaka-no-tō (a Pagoda; Pl. I 9), also E. of Kennin-ji, is a five-storied pagoda, erected in 1618. The original tower, the first of its kind in this country, was built by the Prince Shotoku-Taishi, the great scholar and protector of Buddhism, but was later destroyed by fire. The present structure, being a faithful reproduction of the original, is under the 'special protection' of the government.

Kōdai-ji (Pl. J 9), N. of the Yasaka Pagoda, belongs to the Rinzai Sect. It was built in 1606 by *Kōdai-in*, the widow of *Toyotomi Hideyoshi*, as an intercessory offering for the soul of her great husband. *Tokugawa Iyeyasu* had by this time almost exterminated the family of Toyotomi, and, wishing to do something to comfort this forlorn lady, rendered every assistance to make it a splendid temple. The buildings have suffered much from repeated conflagrations. The main temple and superior's apartments are all of recent date. The *Kaisan-dō* (or 'Founder's Hall'), however, is in a splendid state of preservation, with ornamented pillars, painted walls (by artists of the Tusa and Kano Schools), and decorated ceiling (the material used for decoration having been taken from the covering of

a carriage used by the lady founder). The Mortuary Shrine for Hideyoshi and his consort, E. of Kaisan-dō, is a building in archaic style, richly decorated, its raised lacquer work (*'makie'*) being regarded as an early example of the so-called 'Kōdai-ji makie work' of later times. *Shigure-tei* and *Karakasa-tei* (two small houses), both found on a hill above the shrine, have been brought here from Hideyoshi's famous Momoyama palace in *Fushimi*. The temple premises are rich in fine old trees, and the gardens contain numerous flowering shrubs, among which *hagi* (*Lespedeza bicolor*), blossoming in autumn, is particularly noted.

Reizan Shōkon-ji (Pl. J 9) is a monument dedicated to the heroes of the Restoration movement who died during the decade previous to 1868. Here are held memorial services in Spring and Autumn, and within its premises are found the tombs of *Umeda Umpin*, *Fujimoto Tesseki*, *Tamamatsu Mahiro*, *Sakamoto Ryūma*, and *Hirano Kunio*; also of *Kido Kōin* and Viscount Shinagawa, who died later.

Kiyomizu-dera (Pl. J 10) is situated S. E. of the Yasaka Pagoda and at the E. end of *Kiyomizu-zaka*. The temple buildings stand half-way up the hill *Otowa-yama*,—the buildings, pagodas, corridors, etc., being surrounded by beautiful trees, chiefly pines, cedars, maples, and cherries. The temple belongs to the Shingon Sect and is dedicated to Kwan-on, whose image (Eleven-faced with 1,000 hands) is famed far and wide. The temple was established in 805 by General *Sakanoue Tamuramaro*, acting under Imperial orders,—the old Shushinden Hall of the Imperial palace at *Nagaoka* being removed here as the nucleus of the new temple buildings. These have all been destroyed by fire, only the image of Kwan-on being saved. The present buildings were put up in 1633 by order of the Shogun *Tokugawa Iyeyasu*, and are under the 'special protection' of the government. *Niō-mon*, at the E. end of *Yasaka*, is a two-storied gateway, with the images of *Kōngō-Rikishi* guarding the entrance on both sides. *Sanjū-hōtō* ('Three-storied Pagoda'), dedicated to *Dai-nichi-Nyorai*, is near the west gate (*'Nishū-mon'*). The main temple, facing S., stands on a cliff, and is 100 ft. by 78 ft. It has in front a wooden platform, which commands a panoramic view of Kyōto and neighbouring regions, including the green hills of the provinces of *Settsu* and *Kurachi*. According to tradition, it was while standing on this platform that there arose in the mind of Hideyoshi a vision of the conquest of Korea and China. In ancient times there were frequent cases of devotees jumping down the precipice from the platform, believing that if their prayers had been heard they would be uninjured by the fall. *Jōju-in* is the residence of the Superior of the Temple. In the pre-Restoration days the famous *Gesshō*, Superior of *Kiyomizu-dera*, and his brother *Shinkai* sacrificed their lives for the Imperial cause; their tombs are in front of the entrance to *Jōju-in*. At the foot of the stone steps below the *Oku-no-in* is a small cascade, in three streams, called *Otowa-no-taki*.

Recently there have been laid out North and South Gardens, where cherries, *hagi* (*Lespedeza bicolor*), and maples have been profusely planted.

Nishi-Ōtani (Pl. I 10), S.W. of Kiyomizu-dera, may be reached from Kiyomizu by passing through a street lined by porcelain shops. Nishi-Ōtani is the mortuary shrine dedicated to *Shinran-Shōnin*, the founder of Hongwan-ji, and his successors belonging to the Elder Branch of the Ōtani Family. The visitor first crosses a pretty stone bridge spanning a lotus pond, and, taking a stone-paved path, reaches a handsome gateway, roofed with *hinoki* shingles. The remains of Shinran-Shōnin were originally interred at *Chion-in*, but were removed here when *Tokugawa Iyeyasu* undertook the reconstruction of that famous temple. The buildings are all recent and consist of the gate above mentioned, the Hall of Buddha, the main mortuary shrine, *etc.* The main mortuary shrine contains the remains of the founder of the Sect, while those of his hereditary successors in the headship of Nishi-Hongwan-ji are found buried on the right and left. The oratory stands in front of the tombs. These buildings and tombs are surrounded by large, ancient trees, imparting an atmosphere of great sanctity.

Dai-butsu-den (Pl. II 10), also called *Hōkōwō-ji*, to the S.W. of Nishi-Ōtani, was built in 1586 by order of Toyotomi Hideyoshi. The original was an immense structure, measuring 272½ ft. by 167½ ft., and 150 ft. high, containing an image of Buddha in a sitting posture, 63 ft. high. Big foundation stones and the finest timber were supplied from over twenty-one provinces. This building was, however, destroyed by earthquake in 1596, and when the new building was completed by Hideyoshi's heir, *Hideyori*, it gave rise to a serious dispute* between Iyeyasu and Hideyori, leading to civil war and the final extinction of the House of Toyotomi. Since then the temple has been repeatedly destroyed by earthquake or thunderbolt, until further attempts at restoration were given up. The big bell, with the inscription which gave rise to the dispute mentioned above, is 14 ft. high, 9 ft. 2 in. in diameter, and 10.8 in. thick. The four characters have been entirely defaced.

N.B. * This famous dispute arose out of the inscription on a large, new bell of the four characters, *Koku-ka-an-kō*, meaning 'state in peace.' Iyeyasu claimed that as the second and fourth characters put together stood for his name, the inscription was secretly intended as an imprecation against his life. It looks as if this objection were a mere excuse for picking a quarrel at a convenient moment.

Toyokuni-jinsha (Pl. I 10), a Shintō shrine close to the *Dai-butsu-den*, is dedicated to Toyotomi Hideyoshi, who is buried at the summit of *Amida-ga-mine*, the hill behind the shrine. The original shrine was built, by order of the Emperor Go-Yōzei-Tennō, in 1599, a year after the great hero's death. The shrine, which was large and splendidly decorated, fell into ruins during the period of the Tokugawa Shogunate, but was reconstructed after the Restoration of 1868, being completed in 1878. Its gateway is old, having been

brought from Hideyoshi's old palace at Momoyama, and is under the 'special protection' of the government. The annual festival takes place on September 18th.

Hōkoku-hyō or the 'Tomb of Hideyoshi,' is at the summit of *Anida-ga-mine*, the hill behind *Toyokuni-jinsha*. Here were buried the bones of the hero, after his body had been cremated. The ascent to the tomb is up several hundred stone steps. The tomb was left neglected, as was the case with the shrine (*Toyokuni-jinsha*), all through the period of the Tokugawa Shogunate, but in 1891 the old tombstones were placed in order, the mortuary shrine being also restored.

Mimi-zuka, or 'Ear Mound,' a large tomb-stone (consisting of 5 large circular stones) in front of the gateway to *Daibutsu-den*, marks the spot where were buried the ears and noses of Koreans slain in the wars waged by Hideyoshi against their country in the years 1592 and 1597.

Kyōto Imperial Museum (*Kyōto Teishitsu Hakubutsu-kan*; Pl. II I 10), established and maintained by the Imperial Household, is a brick and stone building (covering 0.8 acre) of the Renaissance Style, the stones having been brought partly from *Ōshima, Iyo*, and partly from *Sawada-yama, Izu*. It was opened in 1897.

This Museum has been established by the Imperial Household, for the purpose of affording a safe depository for those treasures which belong to the different temples in Kyōto and its vicinity, the object being at the same time to make these treasures open to the public. Articles belonging to private individuals may also be received if they conform to the system of classification of exhibits in the Museum and are considered useful for study and reference.

The exhibits in the Museum are divided into three departments. History, Fine Arts, and Art Industry, and each department is further subdivided as follows:—

The Department of History.

1. Books, Manuscripts, and Drawings.
 - a. Books and Manuscripts.
 - b. Documents & Autograph Letters.
 - c. Drawings, Maps, *etc.*
 - d. Rubbings of Inscriptions, and Old Printing Blocks.
2. Archaeological Objects.
 - a. Relics of the Stone Age.
 - b. Objects from Ancient Sepulchres.
3. Objects relating to Religious Services.
 - a. Images and Articles pertaining to Shintō Cult
 - b. Images and Articles pertaining to Buddhist and other Religions.
4. Arms and Armour.
 - a. Armour.
 - b. Swords, Spears, Bows and Arrows, Fire-arms, *etc.*

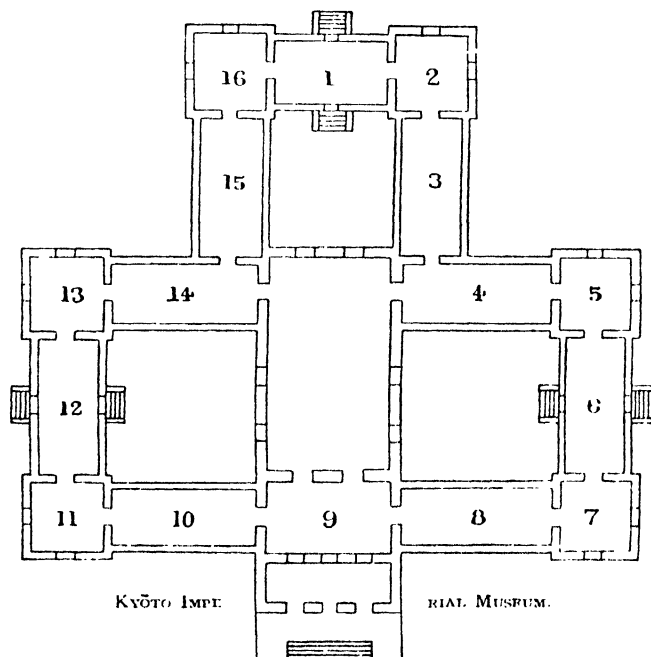
c. Horse-equipments.

5. Articles relating to Customs and Ceremonies.
 - a. Ceremonial Articles, Costumes and Personal Ornaments.
 - b. Furniture, Tools, *etc.*
 - c. Musical Instruments, Objects used in Games, Toys, Writing Materials, *etc.*
6. Coins, Weights and Measures, and Stamps.
 - a. Coins, Paper-money, *etc.*
 - b. Weights and Measures.
 - c. Seals, Postage and other Stamps, *etc.*

The Department of Fine Arts.

1. Painting.
 - a. Paintings, old and new.
 - b. Copies of Old Paintings.

2. Calligraphy.
 - a. Handwritings of Japanese and Chinese Calligraphers.
 - b. Specimens-books of Calligraphy.
 3. Sculpture.
 - a. Statues.
 - b. Masks.
 4. Architecture.
 - a. Buildings and Decoration.
 - b. Plans, Views, and Models of Buildings.
- The Department of Art Industry.**
1. Metal Works.
 - a. Carved and Inlaid Work.
 - b. Cast Work.
 - c. Hammered Work.
 2. Ceramics.
 - a. Porcelain and Faience.
 - b. Glass Ware.
 - c. Cloisonné and Enamels.
 3. Lacquer Work.
 - a. Painted and Inlaid Lacquer Work.
 - b. Carved Lacquer Work.
 - c. Miscellaneous Lacquer Work
 4. Textile Fabrics.
 - a. Patterned Fabrics.
 - b. Embroideries.
 - c. Yūzen Work, Printed Calicoes, and Tie-and-dye Work.
 5. Articles in Stone, Ivory, Shell, Horn, Wood, and Bamboo.
 - a. Carved and Inlaid Articles.
 - b. Cabinet Ware, Net-work, etc.
 6. Papers and Leathers.
 - a. Patterned Papers, Wall-papers, and Leather-papers.
 - b. Patterned Leathers.
 7. Photographs and Engravings.
 - a. Photographs.
 - b. Prints and Engraved Blocks



Among the exhibits are many art objects which are exceedingly rare and valuable,—as such must be mentioned the *chidori-no-kōro* (incense burner), statuettes of *Maya-fujin* (Mother of the Founder of Buddhism) and her maids, and an old metal mirror, these three all belonging to the Imperial Household. The statuettes and the mirror are believed to have been presents from *Hōryū-ji*, Nara. Other objects exhibited belong mostly to temples or to private individuals. The Imperial Household defrays the expense of maintaining the Museum; the receipts from the entrance fees being divided among those temples whose 'Treasures' are here exhibited. The exhibits in the building are arranged under the three general departments of History, Fine Arts, and Art Industry, with subdivisions under each department, as shown in Plan.

The Museum is open daily all the year round: in January from 9 a.m. to 4 p.m.; in February from 9 a.m. to 4.30 p.m.; in March from 9 a.m. to 5 p.m.; in April from 8 p.m. to 5.30 p.m.; in May, June, and July from 8 a.m. to 6 p.m.; in August from 8 a.m. to 5.30 p.m.; in September from 9 a.m. to 5 p.m.; in October from 9 a.m. to 4.30 p.m.; in November and December from 9 a.m. to 4 p.m. Visitors are required to leave sticks, umbrellas, and parcels in charge of the porter at the entrance, or with their own servants. Smoking is prohibited and dogs are not admitted. Admission: adults 3 *sen* and children between five and ten years 1½ *sen*; special 20 *sen*.

Holders of special tickets may get permission to make copies of objects or handle them for closer inspection, by applying at the *sho-mukwa* (manager's office). Visitors are liable for any damage done by them to exhibits.

Myōhō-in (Pl. I 10), E. of Toyokuni-jinsha, is a detached temple belonging to *Enryaku-ji* of the Tendai Sect.

Chishaku-in (Pl. I 11), S. of Myōhō-in, is the Main Temple of the Shingi branch of the Shingon Sect.

Sanjūsangen-dō (or 'the Hall of 33 *ken*'), also called *Kenge-dō-in*, situated S. of the Museum (or *Hakubutsu-kan*) was built in 1132 by order of the Emperor Goshirakawa-Tennō. The original temple, with all the 1,001 images of Kwan-on contained in it, was destroyed by fire (1249), and two years later the building which we now see was erected. This edifice, which is under the 'special protection' of the government, is in a wonderful state of preservation, despite its exposure to the action of the elements for these 665 years. The great elongated hall stands facing S. and is 392 ft. by 56 ft.; the roof which is covered with tiles is supported by 158 large pillars. The temple contains as its chief image the 'Thousand-Handed' Kwan-on, surrounded by his twenty-eight followers, (being the works of famous sculptors, *Tankei*, *Kōen*, *Kōsei*, etc.). There are, besides, 1,000 smaller images of the same Thousand-handed Kwan-on. The rich decorations on the pillars and walls have been almost entirely worn off. Formerly it was a custom for skilful archers to test their ability by seeing how many arrows they could shoot in one night from one end to the other of the space of ground (396 ft. long) behind the temple.

The most noted case was the trial made by *Wasa Daihachirō*, a Samurai of *Kii*, who in 1696 successfully shot 8,133 arrows during one night, though at the same time 4,920 fell short.

Sennyū-ji. (Pl. J 12), about 1 m. S.E. of *Sanjūsangen-dō*, is the mortuary temple for the Imperial Family; there being buried within this temple all the successive Emperors, beginning with *Shijō-Tennō* in the 13th century, with the exception of the late *Meiji-Tennō*, whose tomb is at *Momoyama*. Besides the main temple containing the image of Buddha, there are several minor shrines.

Tōfuku-ji (Pl. I 12), near *Sennyū-ji*, is one of the five head temples of the Rinzai Sect, and was founded in 1236 by *Shōitsu-Kōkushi*. Its large, splendid buildings were mostly destroyed by fire in 1881. The visitor, entering by the southernmost of the three gates, all facing the Fushimi Highway, and proceeding about 240 yds. E., will come to a spot where are two gates, the *Chokushi-mon* (facing W.) and the *Kōkukara-mon* (facing S.). Passing through the latter gate, he will come to a pond, N. of which is a two-storied gate, the *Sammon*. This gateway is double-roofed, on its upper story being enshrined several images of Buddha by *Jōchō*, while the ceiling is ornamented with coloured paintings by *Chō-densu* and *Kan-densu*. The building was erected during the Kenchō Era (1249-1255) and was afterwards repaired by order of *Hideyoshi*. Inside the *Sammon*, there are found the Provisional Main Temple, Superior's Apartments, Belfry, etc., which are all new. In the garden behind the temple is a rivulet, which is spanned by *Tsūten-kyō*, or the 'Bridge to Heaven.' There is on the roof of this bridge a singular tower, whence may be enjoyed a fine view of the maples, which have made the name of Tōfuku-ji famous. In Tōfuku-ji are treasured many rare paintings by *Chō-densu*, of which the most famous is a huge scroll (*kakemono*) of Shaka's Entry into Nirvana (*Nehan*).*

* *Nehan-e*, or Nirvana-day Service, is held annually on the 15th March, to commemorate *Shaka's* death or Entry into Nirvana. On that day the famous painting above mentioned is exhibited to view. The scroll is a coloured painting 39 ft. by 26 ft. This painting of the Nirvana scene is singular in that among the men and animals gathered round the dying Shaka there is a cat, a creature which is not found in any other painting of the kind. The story goes that when *Chō-densu* was painting this picture, there always sat beside him a cat, until one day the painter put its figure in the picture, saying, "You, too, desire to enter Nirvana?" Thereupon the animal immediately vanished and came no more. At *Bishamon-dō*, a hall dedicated to *Bishamon* (*Vaishramana*) is shown on the same day a famous painting by *Ōkyō*, on the seven difficulties and fortunes of human life.

Inari-jinsha (*Shintō*) is the southernmost of the sights in the Raku-tō District. The station *Inari* on the Tōkaidō Railway is right in front of the main *torii*. The shrine buildings consist of the main shrine, newer shrine, oratory, etc., which are on a hillside. The shrine is dedicated to *Uga-no-Mitama*, a god of fortune and immensely popular among common folks. Originally founded in 711, the present buildings were put up in 1589 by order of *Hideyoshi*. Scattered on the hill behind the shrine are several thousand petty

shrines and innumerable torii, where devoted worshippers from Kyōto and Ōsaka never fail to leave small offerings.

Inari and foxes. Inari is one of the most popular gods worshipped in Japan. He is an old Shintō god, who was regarded by *Kōbō-Daishi* as an incarnation of the Hindoo god, *Ida-ten* (Veda), and was made the protecting deity of every Buddhist temple. Hence probably its wide-spread popularity. The foxes are curiously looked upon as messengers of the god *Inari*. The annual festival of Inari-jinsha takes place on April 9th. There is another festival taking place during April or May, when the magnificent shrine-cars are followed by processions bearing sacred flags, *Sakaki* trees, bows and arrows, sword, etc., etc., to the place of sojourn, whence a return procession takes place several days afterwards.

Part IV. Raku-hoku District.

Raku-hoku is the N. suburb of Kyōto, comprising the county of *Otagi*. This is very little visited by the ordinary foreign tourist. There is no railway nor electric tram service, but most of the places to be mentioned can be reached by automobile and *jinrikisha*, if not over the whole distance, at least over the larger part of the way. We will begin by describing the places nearest to *Ginkaku-ji*, namely, *Hiei-zan*, *Yase*, and *Ōhara*, then passing on to *Kamo* and *Kurama*.

Shisen-dō (Pl. I. 2), in *Ichijōji-mura*, is the old home of a famous Chinese scholar and poet, *Ishikawa Jōzan*, who flourished during the first half of the 17th century. He adorned a room at the N.E. corner of the house with the portraits of the 36 famous poets of China, from the brush of *Kano Naonobu*, to each of whom Ishikawa addressed a sonnet. The tomb of the poet will be found about $\frac{1}{5}$ m. from the house.

Hiei-zan, a famous mount to the N.E. of Kyōto, is 2,800 ft. above sea-level. The mount is covered with forests of tall cypress (*hinoki*) trees, the deep green foliage of which greatly enhances the beauty of the valley in which Kyōto is situated. Among these beautiful cypresses are found the famous temples known by the name of *Enryaku-ji*. Hiei-zan, or Mt. Hiei, consists of several peaks, the highest being *Shimeiga-dake*. From the summit of this peak, where there are only a few trees, the ground being mostly covered with low shrubs, may be had a magnificent view of the city, as well as of Lake Biwa in the opposite direction. Within the horizon may be noted the well-known mountains of seven neighbouring provinces. The foreign missionaries residing in Kyōto have summer pavilions on Hiei-zan.

Paths. Hiei-zan may be reached by various paths: (A) those leading from the Kyōto side—(1) *Shirakawa-michi*, which leads from *Shirakawa-mura* to *Mudō-ji*, one of the four peaks; (2) *Kirarazakamichi*, which leads from *Shugaku-in-mura*, via *Kirarazaka* to *Shimeiga-dake*, the highest of the four peaks; (3) *Hashiride-michi*, which leads from Hashiride, in *Yase-mura*, to *Kurodani-Seiryū-ji*; (B) those leading from the Ōtsu side—(1) the path leading from *Shiga* to *Mudō-ji*; (2) the path leading from *Sakamoto* to *Tōdō*, where are

located several temple buildings. From both Kyôto and Ôtsu, jinrikishas are available to the foot of the mount. When intending to take the path leading from Sakamoto, a lake-steamer is available between Ôtsu and Sakamoto. At the latter place are found mountain guides and *kago* or sedan chairs, and on the summit is a temple hostelry which can accommodate about three hundred pilgrims. Hiei-zan may be climbed in three hours from Ôtsu and in four from Kyôto.

Enryaku-ji, whose buildings are found scattered on different peaks of Hiei-zan, is a famous historic temple, belonging to the Tendai Sect of Buddhism. The temple was founded in 788 A.D. by *Dengyô-Daishi* (called *Saichô** during his lifetime), by order of the Emperor Kwammu-Tennô, who designed that the temple, from its situation, being on the *Kimon* or 'Devil's Gate' (N.E. direction from the city) might give protection to the new capital against evil influences. The temple thus founded grew into a great monastery, which at one time became a source of great disturbance. One of the Ex-Emperors, Shirakawa-Hô-ô, was once heard to lament that there were three things he could not manage as he wished: the waters of the *Kamogawa*, which flowed in one direction only, dice in the game of *sugoroku*, and the monks of Hiei-zan. The latter at one time drilled themselves in the art of fighting, and, clad in armour, often made raids on the city, sometimes threatening even the Imperial palace. *Oda Nobunaga* quelled the turbulent monks, and burnt the temple buildings, but *Hideyoshi* allowed them to be restored, and the Shogun *Iyemitsu* afforded aid towards the completion of the rebuilding (1624-1643).

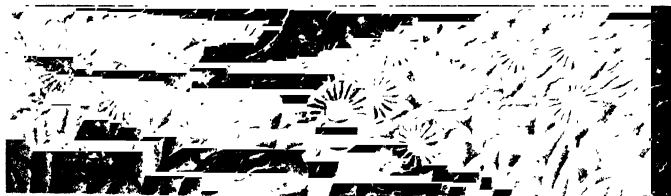
The chief buildings of *Enryaku-ji* are located as follows: at *Tôdô*, the *Kompon-chûdô*, or Central Hall, the *Dai-kôdô* or Great Lecture Hall, the Belfry, the *Kaidan-dô*; in *Saitô*, the *Shaka-dô* or Hall of *Sakya-muni*; in *Yokawa*, the *Yokawa-Chûdô*, this being under the 'special protection' of the government.

The temple owns many treasures of great value, among them the portrait of the Emperor Kwammu-Tennô by the Emperor Saga-Tennô, which, by Imperial order, is not shown to the public, while the image of Amida-Nyorai by *Eshin-Sôzu*, and 19 other articles are classed as 'National Treasures.'

* *Saichô* (767-822 A.D.), known also by the posthumous honorary title of *Dengyô-Daishi*, founder of the Tendai Sect, was born in Shiga County, Ômi Province. Becoming a priest at the age of 14, he studied the Buddhist scriptures in *Nara*, and being convinced of the truth of Tendai doctrines, he set up a monastery at Hiei-zan for their propagation. Later by order of the Emperor Kwammu he visited China, where, studying under various famous teachers, he became initiated into the esoteric teachings of Buddhism. On his return his fame spread far and wide, as was the case with *Kūkai* (*Kôbô-Daishi*) who also visited China at the same time. These two great men, besides spreading the Buddhist religion, contributed much to the spread of civilization. *Saichô* died at the age of 56.

Yase and Ôhara are two villages, situated to the N. of *Shugakuin-mura* and at the W. foot of *Hiei-zan*. The inhabitants, who engage in agriculture and forestry, have certain customs distinct

from those prevailing in the neighbourhood. In conveying fuel, wood, or charcoal to Kyōto, while the men employ horses or oxen, leading them by the bridle, the women are known for their firm step and erect bearing, as they carry heavy loads of merchandise on their heads. It is said that a woman, '*Ohara-me*,' can thus carry almost half a horse-load. The style of dress of these women is also peculiar. They wear black *kimonos* fastened with narrow *obis*, their heads covered by kerchiefs with embroidered designs, while their legs and arms are covered with a closely fitting piece of white cotton-cloth. These women in a troop of five to ten may be seen in the streets of Kyōto, vending their heavy merchandise.



OPENWORK ON THE SIDES OF A GILDED BOX.—Tokyo Imp. Museum.

Sanzen-in, at *Ōhara-mura*, is a temple founded by *Dengyō-Daishi* and dedicated to the image of *Yakushi-Nyorai*, which was carved by the famous founder himself. Since the 12th century, it had been customary for a Prince of the Blood to be the Superior of this temple, accordingly the temple naturally occupied a very exalted position. This custom went into disuse with the Restoration of 1868. The main temple was originally the Shishin-den Hall of the Imperial palace, which was removed here during the Keichō Era (1596-1614). *Gokuraku-in*, a detached temple within the *Sanzen-in* precincts, dates back to 985 A.D., having been built by the Superior Eshin. The building is under the 'special protection' of the government.

Jakkuō-in, also in *Ōhara-mura*, was founded by *Kōbō-Daishi*, and became doubly famous as the place where *Kenrei-mon-in*, the mother of the infant Emperor Antoku-Tennō, became a nun and spent the rest of her life in religious exercises, after her august son had shared the fate of the Taira Family at *Dan-no-ura* (1185 A.D.). Since then the temple has always been occupied by nuns. The chief image, that of *Jizō-Bosatsu*, is the work of *Shōtoku-Tsūshi*. The temple contains the portraits of the Emperors Goshirakawa and Antoku, and Kenrei-mon-in. On the hill behind the temple is the tomb of that unfortunate lady. The entire surroundings are noted for their solitude and stillness, broken only by the sounds of insects.

Shimo-Gamo-jinsha (Pl. II 3) is a Shintō temple at *Shimo-Gamo-mura*, close to the *Aoi-bashi* at the N.E. end of the city and at the junction of the affluent *Takano-gawa* with the main stream of *Kamo-gawa*. The beautiful decorated buildings stand in a grove

(*Tadasu-no-mori*) of luxuriant tall trees, while streams (*Semi-no-ogawa*) of clear water run through the grove in various directions. This is a very ancient temple, having been founded in the reign of the Emperor Kimmci-Tennō (540–571 A.D.), several centuries before the founding of the city of Kyōto. The temple is dedicated to the god *Ho-no-Ikatsuchi-no-kami* and his consort. At the founding of the capital, Shimo-Gamo-jinsha and another kindred temple at Kami-Gamo (where a son of the god and goddess at Shimo-Gamo is worshipped) received, as being the native tutelary shrines of Yamashiro Province, the homage of the Emperor Kwammu-Tennō. The main temple, the storied gateway, corridors, *etc.*, are all under the 'special protection' of the government. These buildings are coloured red, variegated with blue decorations. E. of the main temple is a spring where clear, crystal waters constantly bubble up. The chief festival of the temple is the *Aoi-Matsuri*.*

* *Aoi-Matsuri*, or Aoi Festival, conducted in honour of the Shimo-Gamo and Kami-Gamo Shrines, is the most stately and refined of the kind in Japan. The origin of this festival is traced back to the reign of the Emperor Kimmci-Tennō, when it was first undertaken as a propitiation for the supposed anger of the deities of these shrines, as evidenced by the great storms which raged throughout the country. Later, by command of the divine oracle, it became customary to offer *Aoi* (hollyhock leaves) to the gods on the festival day, and for the worshippers to bear the same on their heads. Hence the festival came to be called the Aoi Festival. This annual festival has had many vicissitudes. It ceased to be celebrated during the troubles of the later Ashikaga Period, was revived in the Genroku Era (1688–1703), discontinued again owing to the disturbances of the Restoration, and once more revived in 1885.

The festival takes place on May 15th. At 8 a.m. the Imperial Messenger and suite in full court costume leave the palace and proceed to the Shimo-Gamo Temple. The procession consists of police-officers on horseback, old-time gendarmes ('*kebuishi*') in court dress, provision-officers, pages, halberd-bearers, offering-boxes, Imperial chariot drawn by caparisoned oxen, the Imperial messenger on horseback, *etc.*, *etc.* The festival is an imitation of the old Imperial procession which went to pay homage to the Kami Shrines. At the temple, on the arrival of the Imperial Messenger, the priests perform a service, and the procession leaves the temple in order to proceed to Kami-Gamo where a similar service is performed. The procession now returns to the palace in the same order as it repaired to the shrines.

Kami-Gamo-jinsha (Pl. E 1) is situated about 1 $\frac{1}{2}$ m. above Shimo-Gamo-jinsha, the road leading by Kamo-gawa. The Kami-Gamo Shrine is, as mentioned above, dedicated to the offspring of the deities worshipped at Shimo-Gamo-jinsha, and, having been founded at about the same time, the former has always received the same reverence as the latter. The architecture is also similar,—the storied gate with shingle-covered roof, the corridors, middle gate, and main temple, which is also roofed similarly to the gate and adorned in red and blue. Within the precincts are found twenty-two secondary shrines.

The Horse Race held in honour of this shrine takes place on May 1st and has a long history behind it, originating in the first race held in 1093 by the Emperor Horikawa-Tennō as a prayer for a full grain harvest. The racers appear dressed in the court costume of black and red, and, after worshipping at the shrine and going

through other ceremonies, ride a race on the race-track within the temple precincts. The winner receives a prize of white silk fabric. The function is considered an interesting one, especially on account of its historic association.

Kurama-yama, a well-known mount to the N. of Kyôto, is reached from Kami-Gamo by passing through *Ichihara*; it is 7.4 m. from the Sanjô Bridge of the city. The mount is 1,800 ft. high and on it is situated *Kurama-dera*, a Buddhist temple of the Tendai Sect, founded in 770 A.D., where *Bishamonten* is the chief god worshipped. The temple formerly had some fine buildings, but these were destroyed by several fires; the present structures are all new and not worth particular notice. The situation of the temple, however, is very striking. Between the outer gate and the temple there is a steep, slanting road of about $2\frac{1}{3}$ m., from which, on looking back, one sees far down below the tops of tall pine-trees. Behind the main temple is a well of water, with a fabulous history.*

*The story goes that *Kanshin-Oshô*, the famous Superior of the temple, by virtue of incantations once overpowered two large snakes, to one of which he said, "Now I am going to spare your life, on condition that you henceforth supply a perennial spring of water to this temple," and forthwith there sprang up this well of water.

To the N.W. of the Main Temple is *Sôjô-dani*, a dale, where according to tradition youthful *Ushiwaka-Maru* learnt fencing from a '*tengu*,' or long-nosed goblin. The youth, who was a half-brother of *Yoritomo*, afterwards became a famous general as *Yoshitsune* in the war of extermination conducted against the Taira Clan (1185). From the dale there is a path down the hill leading to *Kibune* (1 m.).

Tiger day and Bamboo-cutting ceremony. The chief god of the temple, *Bishamonten*, is supposed to confer special favours on the 'First Tiger' day (*hatsu-tora*) of the month (Lunar Calendar), so that numerous worshippers visit the temple on that day. On June 20th, the bamboo-cutting ceremony takes place. The priests of the temple assemble in the Main Temple and *Kôwan-on-dô*, a tall bamboo being placed to separate them into two groups. They then engage in hot discussion. Each side upon a given signal begins to cut the bamboo into four pieces; whichever side succeeds in finishing the operation first being considered victorious. The ceremony is regarded, in imitation of the killing of a snake by the founder of the temple, as an act of expulsion of demons. Among the treasures of the temple is the painting of *Ma-ô-Daisôjô*, the Demon King, a fabulous personage, by *Kano Motonobu*.*

*The painter, who prayed *Ma-ô* to secretly reveal his shape, was told that he would not be able to stand the revelation, but that *Ma-ô* would teach him to paint in another way, if he would hold himself in readiness the following day, with the canvas before him and his brush dipped in ink. *Motonobu* did as he was told, when lo! there appeared on the canvas a spider spinning its web right and left. The painter followed with the brush the course of the spider, and thus the present painting was done. The Kurama Temple, being situated in the midst of a thick wood, far from human habitation, has always been associated with stories of goblins and spectres.

Kibune-jinsha, a Shintō temple dedicated to the god *Taka-Okami*, is on the Kibune hill, W. of *Kurama*. It is a quiet spot, specially pleasant to visit in summer on account of its cool breeze. The place has many cherry and maple-trees.

Part V. Raku-sei District.

Raku-sei, or the Western Suburbs of Kyōto, may be visited by taking one of the three following roads : (1) by taking railway (San-in Line) as far as *Hanazono* or *Saga*, whence most of the sights to be seen are within short distances ; (2) by taking electric tramway from *Shijō-Ōmiya*, as far as *Arashi-yama* (Distance 4.5 m., Fare 9 *sen*) ; (3) by taking the city tramway as far as *Kitanō* (see P. 207), then making the round of *Kūano-jinsha*, *Kinkaku-ji*, *Tōji-in*, and *Ninna-ji*, and finally reaching *Saga*. To visit *Takao*, *Maki-no-o*, and *Toga-no-o*, the three places so justly famous on account of their maple leaves, or in order to ascend *Atago-yama*, the best plan would be to take train to *Saga*, thence either walk or take *jinrikisha* (at least part of the way).

Myōshin-ji (Pl. B 5) at *Hanazono-mura*, close to *Hanazono* Station, is the chief temple of the *Myōshin-ji* branch of the *Rinzai* Division of the *Zen* Sect. The temple was established, with *Kwanzan-Kokushi* (or *E-gen*) as its first superior, by order of the Ex-Emperor *Hanazono-Tennō* (1338), who presented the detached palace already on the spot for its use. The present buildings were put up between 1469 and 1486, after the original buildings had been destroyed by fire. Between the Gate and the Hall of Buddha (*Butsuden*) are four old pine-trees, which are considered emblematic of the four branches of the *Rinzai* Sect, of which *Myōshin-ji* is one. The Hall of Buddha contains as the chief image that of *Sakya-muni*; the building is square (each side, 53 ft.), faces S., and is surmounted by a double roof. The hall is paved with bricks. The Hattō, in the N. of the Hall of Buddha, is the lecture hall, where all important functions are also held; the floor is paved with bricks, while the ceiling is decorated with the coloured painting of a dragon, a masterpiece by *Kano Tannyū*. W. of the Hattō is an old Belfry (*ko-shōrō*), the bell of which was cast in 698 A.D. The *Hanazono-Goten*, E. of the Hattō, contains a portrait of the Ex-Emperor *Hanazono-Tennō* in priestly robes. The *Kaisan-dō*, E. of the *Goten*, contains a wooden statue of *Kwanzan-Kokushi*, the founder of the temple. The building dates from 1521-1527 and is under the 'special protection' of the government. Within the temple precincts, covering 75 m., are forty-two subordinate temples. In *Daihō-in*, one of these subordinate temples, is the tomb of *Sakuma Shōzan*, a famous scholar statesman of the pre-Restoration Period. Several of the temple possessions are registered as 'National Treasures.'

Ninna-ji (Pl. A 4), at *Omuro*, about 1 m. from *Hanazono* Station, is a temple belonging to the *Shingon* Sect ; it was founded in 888 A.D. by order of the Emperor *Uda-Tennō*, in accordance with the



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will of his predecessor the Emperor Kwōkō-Tennō. The Emperor Uda on retiring from the throne became the Superior of this temple; thenceforth for nearly 1,000 years (till the recent Restoration, 1868), the temple always had for its superior an Imperial Prince. The buildings were several times destroyed by fire, the last time in 1887, though some old buildings yet remain, dating back to the first half of the 17th century.

The *Sammon* or Main Gate is 84 ft. by 48 ft., guarded by Kongō-Rikishi at the two sides of the entrance; while inside the gate are stone lions. On entering the Middle Gate (42 ft. by 24 ft.) we find on the right a five-storied pagoda, which is a square building (each side 18 ft.), 108 ft. high. The *Kon-dō*, at the end of the path leading from the Middle Gate, is 78 ft. by 54 ft., and in it is enshrined the image of Amida Buddha. The *Miei-dō* to the W. of the *Kon-dō* and the *Kyō-bō* to the E. of the *Kon-dō* were constructed, the former with the old timbers of the Seiryō-den, and the latter with those of the Nan-den of the Imperial Palace, at the time of its reconstruction by the Shogun *Iyemitsu*. S. of the *Miei-dō* is the *Kwan-on-dō*, a hall dedicated to Kwan-on. All the above-mentioned are splendid buildings, belonging to the Kwan-ei Era (1624-1643). Within the precincts of the temple are found many old cherry-trees, with short, thick trunks; these trees bear double flowers (*yae-zakura*) and are known by the name of *Omuro-no-sakura*. The season for blossoms is somewhat later than at *Arashi-yama*.

Ryūan-ji (Pl. B 4), at *Taniguchi*, N. of *Ninna-ji*, is a temple erected by *Hosokawa Katsumoto*, whose tomb is in the temple grounds.

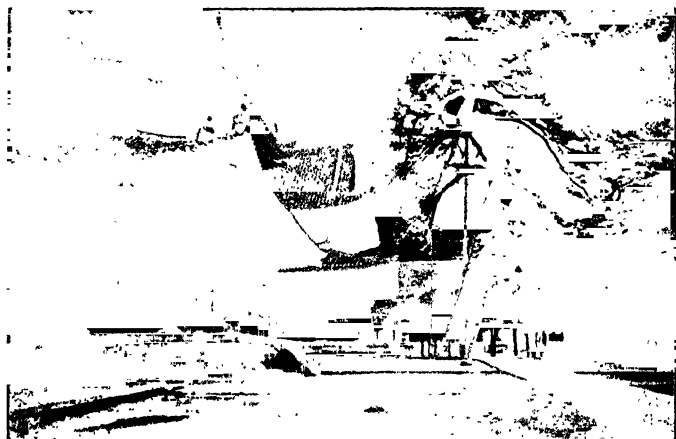
Tōji-in (Pl. B 4), at *Kinugasa-mura*, 1 m. from Hanazono Station, is a temple belonging to the Rinzaï Sect. Originally a branch temple of *Ninna-ji*, an entirely new start was given when *Ashikaga Takauji* (1st half, 14th cent.) appointed *Musō-Kokushi* as its superior. All the splendid, old buildings have been destroyed by fire. The chief image, *Riun-fizō-son*, which is worshipped in the temple was the tutelary deity of *Takauji*. In the temple are preserved the statues of all the Shoguns of the Ashikaga Family, except those of the 5th and the 10th, which are missing.

N.B. In pre-Restoration days, an over-zealous loyal *samurai* once cut off the head of *Takauji* from his statue and exposed it to the public as a criminal's by the Sanjō Bridge. It is also related that *Takayama Hikokurō*, a zealous loyalist, many years previous to the above incident, frequently flagellated the tombstone marking the grave of *Takauji*, which is in the temple grounds, as punishment for the latter's disloyal conduct towards the Emperor Godaigo-Tennō.

Kinugasa-yama (Pl. B 3) is a pretty hill (670 ft.) behind *Tōji-in*. There is a story that the name *Kinugasa*, which means 'Silk-parasols,' was so bestowed from the incident of the Ex-Emperor Uda having given order one hot day in summer so that the hill be covered with white silk so that his eyes might enjoy a snowy scene. But the story is generally discredited.

Kwōryū-ji (*Uzumasa-dera*), at *Uzumasa-mura*, 1/3 m. S. of Hana-

zono Station on San-in Line, or near Taishi-mae stop on Arashiyama Electric Ry., is the oldest temple in Yamashiro Province and belongs to the Shingon Sect. The temple was built in 604 by *Hata-no-Kawakatsu*, at the instance of the Crown Prince Shōtoku-Taishi, and in 623 there was enshrined in the temple the image of Buddha presented by a Korean king. Within the spacious temple precincts are large, ancient pines and cypresses, while interspersed between them are hundreds of cherry-trees, which in the flowering season attract crowds of visitors. Within the storied gate, which faces Saga Highway, is the *Kōdō* (lecture hall), dating back to the Hōgen Era (1156



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-1581), when it was re-built by Imperial order, after the earlier buildings had been destroyed by fire. The present building, supposed to have been closely modelled upon the original one, makes an interesting object of study. It contains an image of *Amida-Nyorai* (16 ft. high) and is under the 'special protection' of the government. The *Taishi-dō*, also called *Jōgū-ōin* contains an effigy of Shōtoku-Taishi, carved by himself at the age of thirty-three. On the statue at first were placed the very crown, yellow robe, and skirt worn by the Crown Prince in his lifetime, but afterwards new ones presented periodically by the Imperial Court were substituted for the old ones as the latter wore out. In front of the *Taishi-dō* is an old stone lantern, the design of which is widely known as *Uzumasa-gata*, being adopted as a model by stone-cutters. The *Kōn-dō* dates back to the 15th century and contains as its chief deity an image of *Yakushi-Nyorai*, besides the two gilded images of *Kwan-on* and *Miroku-Bosatsu*; the two latter being a present from a Korean king. The *Hakkaku-dō* (or *Kei-gū-in*), 120 yds. W. of the *Taishi-dō*, is

octagonal in shape, being one of the original buildings put up by order of the Crown Prince Shōtoku-Taishi. In it is a statue of the Prince and an image of *Kwan-on*, both wrought by the Prince at the age of sixteen, as well as an image of *Amida* presented by a Chinese Emperor of the Sui Dynasty. This temple thus contains many Buddhist images dating back to the early years of the 7th century, and many of its possessions are registered as 'National Treasures.'

The Ushi-Matsuri or 'Bull Festival' of *Kōryū-ji* takes place on October 12th. It is conducted in honour of the god *Madara*, who is believed to have prayed for the safe return of *Jikaku-Daishi* from China. At about 10 p.m. on the day of the festival there appears, surrounded by numerous flambeaux, a man impersonating *Madara-Gami*, dressed all in white, wearing a white mask and a hair-covered hat with two long hair-bars, and riding on a large bull. Accompanying the god are his four trusty followers (blue and red demons), each bearing a large imitation halberd. The party amid strains of weird music arrive at the *Kon-dō*, where, after making three circuits of a temporary oratory (*Haiden*), they stand on its platform; and then the 'deity' seating himself on a stool (his four followers standing) reads with strange intonation an address written in an archaic style. The reading concluded, the 'deity' hastily leaves the platform, and enters the *Kon-dō*, and the festival is over.

Daikoku-ji, 1 m. N. of Saga Station, was originally a detached palace of the Emperor Saga-Tennō (810-823 A.D.). The temple, which belongs to the Shingon Sect, was always honoured until the Restoration (1868) by having an Imperial Prince as its Superior.

Seiryō-ji (Pl. K 2), 0.4 m. N.W. of Saga Station, is also called *Shaka-dō*, on account of its containing an old image of *Sakya-muni*, the founder of Buddhism. The image is supposed to be one carved during the Buddha's life-time, by *Bishu-katsuma*, an Indian sculptor. It was first taken to China and thence brought to this country by *Chōnen-Shōnin*.

Saga-no-Taimatsu. On the night of the 15th March, the villagers build three big watch-fires, over 10 ft. high, in front of *Shaka-dō*, in order to make a forecast, by observing the strength of the fires, of the condition of the early, middle, and later rice crops. With the similar object of divining the rise and fall of the price of rice for each month of the year, the twelve neighbouring villages each present a lantern hung on a pole; the rise and fall of price being supposed to be indicated by the length of the poles. **Dai-nembutsu** is a comic religious festival celebrated on the 10th, 13th, and 15th of April. **Ominugui** is the ceremony, taking place on April 19th, of wiping the image of *Shaka* with clean white cloth soaked in warm, perfumed water. The devotees strive to secure pieces of the cloth thus used, in order to prepare with them a scarf to be worn after death.

Nison-in, in *Saga-mura*, 1 m. N.W. of Saga Station, is a temple where the doctrines of the Four Sects of *Tendai*, *Ritsu*, *Hossō*, and *Jōdo* are conjointly taught. Founded by *Jikaku-Daishi*, under

Imperial Order during the Jōwa Era (834-838 A.D.), the temple contains the two images of *Shaka* and *Amida*. The temple became later the abode of *Hōnen-Shōnin*, the founder of the Jōdo Sect. The present buildings which date back to 1504-1531, (the earlier ones having been destroyed by fire) stand on the S. side of the hill *Ogura-yama* and command an extensive prospect. The hillsides are covered with maples. A little higher up the hill is situated *Shigure-tei*, a villa once owned by a famous poet *Fujiwara-no-Sadaie* (or popularly *Teika*).

Tenryū-ji, $\frac{1}{3}$ m. from Saga Station, and one of the five main temples of the Rinzai Sect, was founded by the Empress Saga; later it was turned into an Imperial detached palace, but was again made a monastery, with *Musō-Kokushi* as Superior, by *Ashikaga Takauji* for the benefit of the memory of *Godaigo-Tennō*, after that unfortunate Emperor's death. The buildings have since suffered several times from fire, but were finally restored in 1900 by the famous Superior, *Gasen-Oshō*. In the *Hon-den* or Main Hall is enshrined a memorial tablet to the Emperor *Godaigo-Tennō*. The temple is situated in a romantic neighbourhood, with the hill *Kame-yama* behind and the River *Ōi-gawa* in front, and is surrounded by tall trees, which give it an air of great stillness and sanctity.

Rinsen-ji, situated on the bank of the *Ōi-gawa*, at *Saga-mura*, was founded by *Musō-Kokushi*, whose remains are believed to have been buried in the temple grounds.

Arashi-yama, $\frac{1}{2}$ m. from Saga Station, one of the most famous sights of Kyōto and vicinity, is held by Japanese to contain in its narrow space all the exquisite beauties of nature. It is at the foot of the *Hōzu-gawa* Rapids, at this place called the *Ōi-gawa*, being spanned here by a long primitive bridge, *Togetsu-kyō*. On the hillside facing the river rise many large pines, and interspersed among them are innumerable cherries and maples, which in their respective seasons make the place exquisitely beautiful, from the very contrast of their gay colours to the deep tones of the evergreens. The cherries were transplanted from *Yoshino* by order of the Ex-Emperor *Kame-yama-Tennō* (13th cent.), who resided at one time in the neighbouring *Tenryū-ji* Temple. Crossing the *Togetsu-kyō* and ascending the hillside on the opposite bank, we pass a waterfall, *Tonase-no-taki*, and going further on we come to the bank of a pool called *Chidori-ga-fuchi*, which is a favourite spot for visitors by boat. A little further on ($\frac{1}{2}$ m. from *Togetsu-kyō*) is a steep path leading to *Daihi-kaku*, a temple higher up the hill, where are enshrined the image of a 'Thousand-handed Kwan-on' as well as the statue of *Sunni-no-kura Ryōi*, a great engineer, who founded this temple. This *Sunni-no-kura* it was, who in 1605 made *Ōi-gawa* navigable as far as *Tamba* by removing rocks at several narrow gorges. Facing *Chidori-ga-fuchi* is an inn, *Onsen-Ryokwan* (see P. 271). Visitors should hire a boat in order to go up to the pool. (For further particulars about *Arashi-yama* and the *Hōzu* Rapids see P. 268-271).



THE HÔZU RAPIDS.

Hōrin-ji popularly known as *Kokūzō* (A *kās'agarbha*) and situated to the S. of Togetsu-kyō, is a temple dedicated to Kokūzō, who is supposed to impart wisdom, so that young people at the age of thirteen generally visit the temple in the middle of April. The temple is also noted on account of its maple-trees and pretty surroundings.

Matsu-no-o-jinsha is a Shintō temple situated at the foot of *Matsu-no-o-yama*, about 0.6 m. to the E. of *Hōrin-ji*. The temple is dedicated to *Ōyamakui-no-Mikoto* and his consort, who are believed to give special protection to *sake*-brewing.

Matsu-no-o Matsuri and Onta-ue Matsuri. The former is a great festival—the shrine-car going out of the temple either on the 2nd or 3rd 'Hare's Day' of April and returning on the 1st or 2nd 'Tiger's Day' in May. A crowd of people gather to witness the crossing of the river, as the shrine-car is borne on men's shoulders across the *Katsura-gawa* (called the '*Ōi-gawa*' at *Arashiyama*). The festival of *Onta-ue* takes place in the middle of July and symbolizes the planting of paddy-fields with rice seedlings. Each village sends to the temple its quota of young maidens, who appear in their best apparel as rice-planters, and, taking in their hands the seedlings which have been offered before the altar, they make three rounds of the temple, and then scatter them broadcast among the crowd. These seedlings when planted are supposed to protect rice-fields from the ravages of insects.

Takao, Maki-no-o, and Toga-no-o lie close together at the foot of *Atago-yama* and to the N. of *Saga-no*. These together constitute the classic region for maples, the brilliant tints of whose autumnal leaves make the whole hillsides and dales seem literally ablaze, as if caught in one immense conflagration. Other places in Japan which are similarly famous for maple-leaves are *Nikkō*, *Shiobara*, *Usui*, and *Myōgi* in the centre of the Main Island, *Arashiyama*, *Mino-o* in *Settsu*, *Eigenji* in *Ōmi*, and *Kankakei* in the island of *Shōdo-shima*. If the scenery in these three Kyōto localities lacks the grandeur of *Nikkō*, its chief attraction lies in the intense brilliancy of its colouring. *Takao*, *Maki-no-o*, and *Toga-no-o* are all situated by the W. bank of the *Kiyotaki-gawa*, an affluent (12.2 m. long.) of the *Ōi-gawa*, and are separated from each other by a distance of only a few *chō*. **Takao** (Inn: *Momiji-ya*) is reached either from Hanazono Station or from Saga Station, by *jinrikisha* (about 4.9 m.). After crossing the Takao Bridge, which is painted red, we come to *Jin-go-ji* (of the Shingon Sect), whose Main Hall, Lecture Hall, *Daishi-dō*, *Myō-dō*, etc., date back to 1189, while the origin of the temple goes back much further. These buildings are under the 'special protection' of the government. **Bellry.** The bell, cast in 875 A.D., is known as the 'Bell of the Three Best Scholars,' from the fact that the three foremost scholars of the day took part in composing and writing its inscriptions. The Site of *Jizō-in* is situated close to the river, above a deep dale, and being surrounded by maples is considered the best place from which to view the autumn leaves. Several possessions of the temple are registered as 'National Treasures.' **Maki-no-o** is about $\frac{1}{4}$ m. higher up the *Kiyotaki-gawa*. The temple *Saigyō-ji* was founded by *Chisen-Hosshi*, a disciple of *Kōbō-Daishi*; the original buildings having fallen into ruins, they were restored in 1699 by

order of the mother of the Shogun *Tsunayoshi*. The temple, though not able to boast of many maple-trees, is a quiet, consecrated spot. *Toga-no-o* is yet higher up the stream (about $\frac{1}{3}$ m. from *Maki-no-o*). One of the best views of the maples is that from the *Shirakumo-bashi*, a bridge across the stream. After crossing this bridge and ascending the stone steps on the other side we come to *Kōzan-ji*. In the Main Hall of the temple is enshrined the Image of *Sakya-muni*, and in the *Zendō-in* that of *Myōe-Shōnin*, the founder of the temple. This *Myōe-Shōnin* it was, who first introduced into the country the art of tea-making, *Uji* becoming famous after tea-plants had been transplanted from here. From the *Sho-in* (study) of the temple one of the best views of the maples may be obtained. The temple possesses things which are registered as 'National Treasures.'

Atago-yama (3,043 ft. above sea-level) may be ascended without much difficulty, the distance from Saga Station to its summit being 6 m. On the way we cross the *Then-kyō*, a bridge across the *Kiyotaki-gawa*, where the river narrows into a gorge. From here to the top is a rather steep ascent of 3 m. On the way, travellers may amuse themselves by throwing into the valley below pieces of earthenware, which after floating on like birds at last fall down to the earth. At the summit is *Atago-jinsha*, a Shintō temple, supposed to give protection against fires. On the 23rd of each month the temple is generally visited by many worshippers. From the temple grounds an extensive view may be obtained, including the provinces of Tamba and Yamashiro.

Gwatsurin-ji or *Tsuki-no-wa-dera* is 1.2 m. lower down and E. of *Atago-jinsha*. Surrounded by tall, ancient trees, it is a very secluded spot. Yet $\frac{2}{3}$ m. further down the hill is *Kōya-daki*, a waterfall of about 50 ft., where according to tradition *Kōya-Shōnin* went through his ascetic exercises.

The Hōzu Rapids.

Shooting the famous Hōzu Rapids, between *Kameoka* and *Arashi-yama*, is generally regarded as a pleasant change to days spent in visiting temples. The expedition can be made in one day, the way being as follows: By train to *Kameoka* (11 m. from Nijō Station, in $\frac{3}{4}$ hr., fare, 48 sen; or $1\frac{1}{2}$ m. from Kyōto Station, in 1 hr., fare, 58 sen), and from there to Hōzu beach ($\frac{1}{4}$ m.), either on foot or by *jinrikisha* (fare, 10 sen). The short railway trip itself is interesting, the line passing through 7 tunnels and following, though at a much higher level, the course of the rapid-flowing *Hōzu-gawa*. The descent to *Arashi-yama* usually takes about two hours.

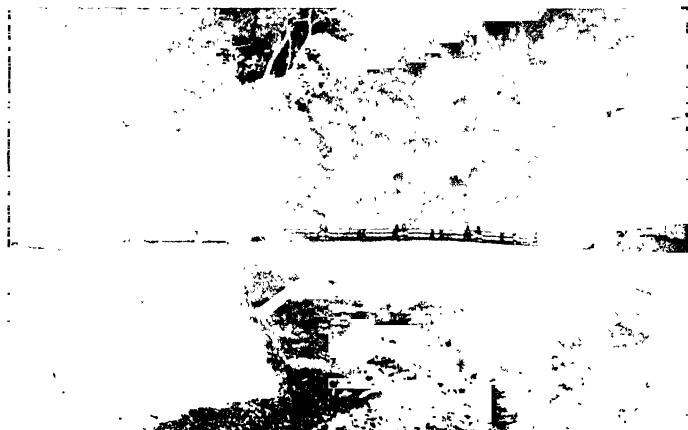
Hōzu Rapids Service. The boats, flat-bottomed, are 35 ft. long, 6 ft. wide, and 3 ft. deep, capable of carrying $2\frac{1}{2}$ tons, when the boat is drawing $1\frac{1}{2}$ ft. of water. They are covered with canvas awnings. Each boat is manned by 4 men, three of them carrying poles and one sitting at the helm.

Tariff:—1st class boat, with 6 chairs, ... ¥ 7; 2nd class boat, seating 12 (on mats, covered with blankets)..... ¥ 5.30; 3rd class boat, seating 12 (on mats) ¥ 4.80.

Excursion boats are run between 1st July and 30th October, in connection with the railway excursion tickets (2nd class), which afford the privilege of shooting down the rapids at the following charge:—From Kyōto Station, ¥ 1.50; from Nijō Station, Kyōto, ¥ 1.05; from Ōsaka Station, ¥ 2.25; from Sannomiya

Station, Kōbe, ¥ 3; *jinrikisha* between Kameoka and Hōzu beach ($\frac{1}{2}$ m.), and between *Sangenya* and Saga Station ($\frac{1}{2}$ m.), at the passenger's own expence.

Hōzu Rapids. The rapids occur between *Miya-no-shita* (Pl. E 3), a point 0.8 m. below Hōzu beach and *Arashi-yama*, the river winding through gorges and narrow valleys lying between two ranges of hills,—*Atago-yama* on the left and *Arashi-yama* on the right. This part of the river had been naturally closed to navigation till 1604, when the passage was cleared for boat traffic by *Suminokura Ryōi*, a famous engineer of the time. The first part of the course after leaving Hōzu is commonplace and uninteresting, but at *Miya-no-shita* the stream begins to get narrower and we now enter the 'rapids.' On the rocky hillside to the left may be seen a Shintō temple, *Ukeda-Myōjin* (Pl. E 3).



MAPLE-LEAVES AT MAKI-NO-O.

Kanage-ga-taki (1.5 m. from Hōzu, Pl. E 2), also called *Fudō-daki*, a cascade providing a most exciting passage, is reached after passing through *Hakari-ga-se* (Pl. E 3) and seeing on the way various interesting boulders, such as *Chi-ami*,⁽¹⁾ *Temari-iwa* (Pl. E 3), *Kukuri-iwa*,⁽²⁾ *Eboshi-iwa* (Pl. E 2), *Kagami-ishi*,⁽³⁾ *Hachijō-iwa*, etc.

Ko-Ayu-ga-taki (1.6 m. from Hōzu, Pl. E 2), otherwise called *Kōya-ga-se*, is 0.1 m. further down. Between Kanage-ga-taki and Kōya-ga-se may be noted the following interesting sights,—*Yane-iwa*, *Tanuki-no-mawari*, *Chaya-ishi*,⁽⁴⁾ *Hira-ishi*,⁽⁵⁾ *Matō-ishi* (Pl. F 2), *Ōtubo*,⁽⁶⁾ *Hatabako-no-mawari*,⁽⁷⁾ *Mitsu-ishi* (Pl. F 2).

Takase-daki (1.9 m. from Hōzu), consisting of one large and many small rapids, is $\frac{1}{4}$ m. from Kōya-ga-se. The large one, *Ō-Takase* (Pl. F 2), offers the greatest difficulty to boatmen and the most thrilling excitement to passengers. These rapids include

Ōiwa,⁽⁸⁾ *Kama-ishi* (Pl. F 2), ⁽⁹⁾*Kaeru-ishi* (Pl. F 2), and a little lower down, *Omeki-ishi* (Pl. F 2), with a cavern which often gives out sounds (*Omeki*, meaning 'to cry').

Shishi-ga-kuchi (2.2 m. from Hōzu, Pl. F 2), or Lion's Mouth, also called *Ryō-ba*, is 0.3 m. from Takase-daki, and is considered no less difficult a passage than the latter. In it are found big rocks, such as *Koshi-no-ishi* (Pl. F 2), ⁽¹⁰⁾*Taka-ishi*, etc. Between here and *Nagase*, the next rapid, the following are met with:—*Zōga-hana*, *Hikkake*, *Hambei-ga-fuchi*, *Ōami-uchi*, ⁽¹¹⁾*Koami-uchi*, ⁽¹²⁾*Nakase*, *Ashiwara*, ⁽¹³⁾*Yorikata*.

Nagase (2.9 m. from Hōzu, Pl. G 2), also called *Futa-mata-ze*, is another difficult passage, below which is a pool, *Magari-buchi* (Pl. G 2), as well as *Tobi-ga-se* (Pl. G 2) and *Kiyomizu* (or *Ichirō-bata*, Pl. G 2).

Gaku-ga-se (3.4 m. from Hōzu, Pl. G 2), is also called *Magoroku-no-se*, from ⁽¹⁴⁾*Magoroku-Ōiwa*, a large boulder found on one side of this rapid. The hillsides from here on are particularly noted on account of azalea flowers in Spring. Among interesting sights may be mentioned *Santoku-ishi* (Pl. G 2), *Asahi* (Pl. G 2), *Kawa-garasu* (Pl. G 3), *Kamome* (Pl. G 3), ⁽¹⁵⁾*Akamizu*, and *Funado* (Pl. G 2).

Byōbu-iwa (4.1 m. from Hōzu, Pl. H 2) are perpendicular rocks presenting a screen-like appearance—hence the name (*byōbu* meaning 'screen'). Here a tributary stream meets the Hōzu, and the waters, which have been hitherto flowing towards the N., are now suddenly turned E., the river making a sharp bend. This spot therefore makes an interesting passage for the boat coming down. Below this place are *Nabe-ze* (Pl. H 2), *Ukai-ga-hama* (a beach, where cargo boats stop to take in the products of these hilly regions, Pl. H 2), and ⁽¹⁶⁾*Kabe-iwa*.

Nerido (4.5 m. from Hōzu, Pl. H 2) is also known as *Hazu*. Lower down are found *Hashi-age* (Pl. H 2), *Misao* (Pl. H 2), *Nakase* (Pl. H 1), *Itaze* (Pl. I 1), *Numeri-iwa* (Pl. I 1), *Kurose* (Pl. I 1).

Ochitai (1.2 m. lower down, or 5.7 m. from Hōzu, Pl. I 1) is also known as *Kiyotaki* or *Deai*, where the *Kiyotaki-gawa* flowing down from *Takao* empties itself into the Hōzu. The meeting of the two rivers, together with a sharp bend toward the S.E. in the river course, creates a whirlpool which enlivens the passage. A big rock at the spot where the two rivers meet is known as *Shomotsu-iwa* (*Shomotsu* meaning 'a book,' Pl. I 1). A wooden bridge, called *Deai-bashi* (Pl. I 1), spanning the *Kiyotaki-gawa*, adds an interest to the romantic scenery of this neighbourhood. Lower down are sights like *Saru-tobi* (Pl. I 1), *Renge-iwa* (Pl. I 1), *Kamatsuka* (Pl. I 1), *Oku-no-dan* (Pl. I 2), *Sambon-matsu* (the 'Three Pines,' though only one pine is remaining, Pl. I 1). *Ryūmon-no-taki* (Pl. I 2), *Bushi-gakoba* (Pl. I 2), *Yana-ga-se* (Pl. J 2), *Imu-iwa*.

Ōze (1.6 m. lower down, being 7.3 m. from Hōzu beach, Pl. 3) is a very narrow passage between rocks, where passengers are often

in danger of being wet by the spray which is thrown up. Nearly half-way up the hill on the right-hand side may be seen a temple, *Daihi-kaku*, (Pl. J 3—see P. 266) which was founded by *Suminokura Ryōi*, the engineer who made the Hōzu navigable. From Ōze onward, such sights as *Aka-iwa* (Pl. J 3), *Neko-iwa* (Pl. J 3), *Dai-kagura-ishi* (Pl. J 3), and *Uki-ishi* (Pl. J 3) may be met with.

Onsemba or Hot Spring (7.8 m. from Hōzu, Pl. J 3), also known as *Hanano-yu*, is an inn and restaurant with a hot bath of carbonated spring waters. The place is a popular resort of people from Kyōto. The portion of the descent from here to *Sangenya* (Pl. K 3), *Saga*, also known as *Arashi-yama*, a distance of $\frac{3}{4}$ m., belongs more properly to *Arashiyama* (P. 266), to which readers are referred for the description. The boat finally arrives at *Sangenya*, a beach above the *Togetsu Bridge* (Pl. L 3) which spans the *Ōi-gawa*, by which name the *Hōzu-gawa* now begins to be called,—the new name soon to give place to another (the *Katsura-gawa*). From *Arashiyama*, Kyōto may be reached by railway, or electric car, or by *jirin-rikisha*.

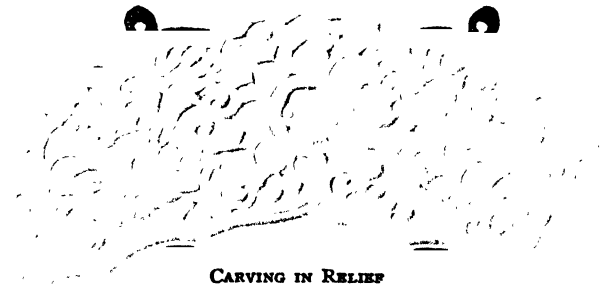
Arashiyama Boat Service. The boats constantly ply between *Sangenya* or *Saga* (*Arashi-yama*) and *Onsemba* (distance, $\frac{3}{4}$ m.) and carry passengers either up or down stream between the two places.

Tariff:—between *Saga* and *Onsemba*, single passage 6 *sen*, return 8 *sen*; between *Saga* and *Akaiwa*, a spot higher up stream, single passage 12 *sen*, return 16 *sen*.

Boats may also be hired for short trips to *Onsemba*, *Aka-iwa*, *Ochiai*, or *Byōbu-iwa*, at the following rates:

From <i>Saga</i>	1 person ¥	2 or 3 persons ¥	4 or 5 persons ¥	5 or more persons	Time required hr.	Extra charge for delay per hr. ¥
to <i>Onsemba</i>	0.20	$\begin{cases} 2 \text{ persons, } 0.30 \\ 3 \text{ persons, } 0.40 \end{cases}$	0.50	0.10 per each person	1	$\begin{matrix} ¥ \\ 0.30 \end{matrix}$
„ <i>Aka-iwa</i>	0.40	0.60	0.80	0.16 per each person	1	0.30
„ <i>Ochiai</i>	1.50	2.00	2.30	2.60	2½	0.60
„ <i>Byōbu-iwa</i>	2.00	2.50	2.80	3.50	3	0.60

*When the river is unusually full, after heavy rain, the fares are raised by 20 to 50 per cent.



CARVING IN RELIEF
ON
A GONG IN EIKWAN-DŌ, KYŌTO.

Route XIX. San-in District—Eastern Section.

(Route along the San-in Line.)

General Description of the Route. The San-in District is practically shut off from all communication with the San-yō District by mountain ranges, to which fact is chiefly due the existing differences between the two regions both in climate and civilization.

The *San-in* or 'Shady District' was indeed earlier in receiving seeds of civilization, for here were already found a court and the rudiments of civilization, when the Emperor Jimmu-Tennō started from *Ihūga*, *Kyūshū*, on his expedition for the conquest of the Main Island (see P. 289 'Early Izumo State'). But in later years these regions have lagged far behind in the race of civilization, as compared with some other more favoured regions, such as the San-yō District. The backward condition of the San-in District may be judged from the fact that whereas the San-yō District boasts of possessing 6 cities and 15 towns (with population above 10,000), there are but 2 cities and 3 large towns in the San-in District. It is only recently that the E. Section of this region has come to enjoy the benefits of one line of railway, bringing these regions finally into closer communication with *Kyōto* and *Ōsaka*. The San-in Line commences at *Kyōto* and reaches *Izumo-Imaichi*, via the following towns: *Sonobe* (22.2 m. from *Kyōto*, in 1 hr. 19 min.), *Ayabe* (48.3 m. from *Kyōto*, in 2 hrs. 35 min.), *Fukuchiyama* (56 m. from *Kyōto*, in 3 hrs.), *Wadayama* (75 m. from *Kyōto*, in 4 hrs. 9 min.), *Kinosaki* (99.2 m. from *Kyōto*, in 5½ hrs.), *Tottori* (144.1 m. from *Kyōto*, in 8 hrs.), *Yonago* (201.7 m. from *Kyōto*, in 10 hrs. 49 min.), *Matsue* (219.6 m. from *Kyōto*, in 11 hrs. 49 min.). The whole line is 240 m. (covered in about 12 hrs. and 55 min.); from *Izumo-Imaichi* to *Kizuki*, the seat of the famous Izumo Shrine, there is a branch line (4.7 m. long), through-trains being run between *Kyōto* and *Kizuki*.

The San-in Main Line takes in many famous sights, such as *Arashi-yama* (near *Kyōto*) noted for cherry-blossoms, *Hōzu Rapids*, *Kinosaki*, famous on account of its hot springs. As we speed on along the coast of the Japan Sea, we meet with many beautiful lakes and lagoons as *Koyama-ike*, *Tōgō-ike*, *Naka-no-umi*, and *Shinji-ko*, or high mountains as *Daisen*. If these scenes are not quite as attractive as those found in the San-yō District, there is in them perhaps more of grandeur and sublimity.

Branch Lines and Connections with Other Railways.

(1) *Maizuru Line*: between *Ayabe* and *Shin-Maizuru* (16.4 m., in 55 min.) and between *Maizuru* and *Umi-Maizuru* (1 m.).

(2) *Kurayoshi Light Railway*: between *Agei* and *Kurayoshi* (2.6 m., in 13 min.).

(3) *Sakai Line*: from *Yonago* to *Sakai*, a well-known port on the Japan Sea Coast (10.8 m., in 36 min.).

(4) *Fukuchiyama Line*: between *Fukuchiyama* and *Ōsaka* (71.6 m., in 4 hrs. 25 min.; see P. 177 *Fukuchiyama Line*).

(5) *Bantan Line* is a local line which starts from *Wadayama* on the San-in Line and leads to *Himeji* (40.9 m., in 3 hrs.) (see P. 87, San-yō Line).

As for connections with the cities of the San-yō District or those of the Hokuroku District—(1) with the San-yō District (see Route IX, San-yō District) (2) with the Hokuroku District—there is no railway yet open between *Maizuru* and *Tsuruga*. The traveller is obliged either to take *jinrikisha* from *Maizuru* by a mountainous road across the province of *Wakasa* to *Tsuruga*, or to take a steamer from *Maizuru* (or *Kinosaki*) to *Obama* (in *Wakasa* Province), whence one may travel overland to *Tsuruga*.

Passenger Fares between Kyōto and Taisha.

Stations	Distances	Fares		Remarks
		1st class	2nd class	
Kyōto	m.	yen	yen	
Tambaguchi	1.2	.05	.03	
Nijō	2.5	.13	.08	
Hanazono	4.2	.18	.11	
Saga	6.3	.28	.17	
Kameoka	13.5	.58	.35	
Yagi	18.5	.78	.47	
Sonobe	22.2	.93	.56	
Tonoda	27.0	1.13	.68	
Goma	30.2	1.25	.75	
Wachi	37.3	1.55	.93	
Yamaga	43.8	1.83	1.10	
Ayabe	48.3	2.00	1.20	Jct. for Shin-
Isa	52.4	2.15	1.29	Maizuru.
<i>Fukuchiyama</i>	56.0	2.28	1.37	Jct. for Fukuchi-
Kami-Kawaguchi	60.1	2.40	1.44	yama Line.
Shimo-Yakuno	64.6	2.55	1.53	
Kami-Yakuno	69.3	2.70	1.62	
Yanase	72.9	2.83	1.70	
<i>Wadayama</i>	75.0	2.88	1.73	Jct. for Bantan
Yabu	78.2	3.00	1.80	Line.
Yōka	82.5	3.13	1.88	
Ebara	87.2	3.28	1.97	
<i>Tōyo-oka</i>	93.2	3.48	2.09	
Gembudō	96.5	3.58	2.15	
<i>Kinosaki</i>	99.2	3.68	2.21	
Takeno	104.1	3.80	2.28	
Satsu	108.8	3.93	2.36	
Kasumi	112.9	4.03	2.42	
Yoroi	116.2	4.10	2.46	
Kutani	120.2	4.20	2.52	
<i>Hamasaka</i>	124.0	4.30	2.58	
Igumi	127.9	4.40	2.64	
<i>Iwami</i>	132.7	4.53	2.72	
Shiwomi	137.2	4.63	2.78	
<i>Tottori</i>	144.1	4.80	2.88	
Koyama	146.8	4.88	2.93	
Hōgi	153.1	5.03	3.02	
Hamamura	154.9	5.08	3.05	
Aoya	158.1	5.15	3.09	
Tomari	161.0	5.25	3.15	

Matsuzaki	165.5	5.33	3.20	Change cars for Kurayoshi light railway.
Agei	168.9	5.43	3.26	
Agei				
Uwanada	1.5	.08	.05	Jct. for Sakai
Kurayoshi	2.6	.13	.08	
Yura	175.1	5.58	3.35	
Yabase	178.6	5.68	3.41	
Akasaki	182.0	5.75	3.45	
Shimoichi	186.0	5.85	3.51	
Mikuriya	189.6	5.95	3.57	
Nawa	190.4	5.95	3.57	
Yodoe	195.3	6.08	3.65	
Daisen	198.8	6.18	3.71	
Yonago	201.7	6.23	3.74	
Yonago				
Gotō	1.4	.08	.05	
Ōshinozu	7.4	.33	.20	
Sakai	10.8	.45	.27	
Yasugi	207.2	6.35	3.81	Jct. for Taisha.
Arashima	210.2	6.40	3.84	
Iya	213.7	6.48	3.89	
Makata	215.6	6.50	3.90	
Matsue	219.7	6.60	3.96	
Yumachi	223.8	6.68	4.01	
Shinji	230.3	6.80	4.08	
Shōbara	232.8	6.85	4.11	
Nae	236.6	6.93	4.16	
Izumo-Imaichi	240.0	7.00	4.20	
Asayama	242.2	7.05	4.23	
Taisha	244.7	7.10	4.26	

Saga (6.3 m. from *Kyōto*, in 23 min.) is the station close to *Arashi-yama* (see Route XVIII).

Kameoka (13.5 m. from *Kyōto*, in 46 min.) the place to take boat for the descent of the rapids down the *Hōzu-gawa* to *Arashi-yama* (see Route XVIII).

Sonobe (22.2 m. from *Kyōto*, in 1 hr. 19 min.) a town of local importance on the upper course of the *Sonobe-gawa*, encircled by mountains on all sides. *Products*:—*Karaita* (a kind of wafer) and chestnuts.

Ayabe (48.3 m. from *Kyōto*, in 2 hrs. 35 min.). From here starts a branch line to Maizuru; the famous sight of *Ama-no-hashidate* being best reached by taking this line.

Fukuchiyama (56 m. from *Kyōto*, in 3 hrs.). From here starts the *Fukuchiyama* Line leading to *Ōsaka*. This town, with a population of 8,000, lies on the left bank of the *Otonase-gawa*, which is navigable for junks between here and the seaport of *Yura*. *Fukuchiyama* has been from time immemorial an important station *en route*, either from *Ōsaka* or *Kyōto*, to the interior of *Tamba* Province and as such has always enjoyed a thriving trade. The 20th Brigade of the Army has its headquarters here. *Products*:—silk.

Ōe-yama is a mountain (2,680 ft.), well known as a haunt of

legendary cannibal ogres, on the border of Tamba and Tango Provinces, and not far from Fukuchiyama. The mountain sides are rocky and precipitous and are surrounded by deep valleys filled with thick, impenetrable woods, so wild and weird, that one is naturally reminded of its old monster legend. The story is as follows: About the year 990, the caverns of Ōe-yama were occupied by *Shuten-Dōji*, *Ibaraki-Dōji*, and other robbers, who wrought devastation throughout the neighbouring regions, so that the inhabitants all trembled at the name of 'Demons of Ōe-yama' as they called them. The Imperial Court at Kyōto despatched *Minamoto Yoritomo*, with his followers, in order to surprise and exterminate them. It is the tradition of this expedition which forms the famous juvenile story



GENSUDŌ, 'BASALT GROTTOES.'

of *Raikwō* (or *Yoritomo*) and the ogres, which Japanese children never tire of hearing, and in which *Usui Sadamitsu*, *Urabe Suetake*, *Watanabe Tsuna*, and *Sakata Kintoki*, the four lieutenants of *Yoritomo* exhibit marvellous feats of valour. There are still pointed out the so-called *Oni-no-iwaya* or Demons' Cavern—now scarcely traceable—and other reminders of the expedition. The ascent of the mountain is made from *Fukuchiyama*, whence a *jinrikisha* (or *basha*) may be taken to *Kōmori*, a distance of 7.3 m. Near *Kōmori* is a spot called '*Ama-no-iwato*' (or the 'Heavenly Cavern'), which finds its place in the mythology of the goddess *Amaterasu-Ōmikami*, worshipped at the great shrine of *Ise*. At *Busshōji* (village—4.9 m. from *Kōmori*) is a tea-house, called *Oni-ga-chaya*, where *Yoritomo* and his party are supposed to have taken rest on their way to the Ogres' Cavern. The house possesses a large bowl, said to

have been once used by the ogre chief, Shuten-Dōji. This house has on sale a pamphlet, called the story of Shuten-Dōji, which also serves as a guide-book to the mountain. Mountain guides can be procured at the house. From Busshōji to the top of the mountain it is about 3.4 m. and to the town of Miyazu, which is near *Ama-no-hashidate*, about 7.3 m.

Wadayama (75 m. from *Kyōto*, in 4 hrs. 9 min.) is the junction point with the Bantan Line, a line which starting from here ends at *Himeji*, in Hyōgo Prefecture, (40.9 m., covered in 3 hrs.). This is a small town on the W. bank of the *Maruyama-gawa* and nestling on a mountainside; it has a promising future on account of its railway facilities.

Toyo-oka (93.2 m. from *Kyōto*, in 5 hrs. 11 min.; Inn, *Ama-ya*) is a town of 7,700 inhabitants and situated on the W. bank of the *Toyooka-gawa*, which forms the lower course of the *Maruyama-gawa*. **Products** :—wicker baskets, *Yanagi-gori*,* which serve as travelling trunks, valued at ¥600,000 a year.

* *Yanagi-gori* consists of two oblong basket pieces, one fitting over the other, and is made of pliant willow twigs called *Kawa-yanagi* (or *Kobu-yanagi*), —the twigs being peeled and thoroughly dried. These baskets, known generally as '*kori*,' are recommended as cheap, portable, capacious, expansible, and durable. There are about 600 families in *Toyo-oka* and vicinity engaged in making these baskets.

Kinosaki, 99.2 m. from *Kyōto* in 5½ hrs., (Inns: *Yutō-ya*, *Miki-ya*, *Nishimura*), is a popular spa town, the hot spring having been known since the 7th century. The town is situated at the foot of a hill called *Kuruhi-dake*, on the W. bank of the *Asako-gawa* (the lower course of the *Maruyama-gawa*) and within 2 m. of the seaport of *Tsuyama*. *Kinosaki* is noted for its beautiful scenery and salubrious climate. The spring water is colourless and alkaline. There are annually about 15,000 visitors. **Products** :—articles made of mulberry-wood and straw fancy-goods.

Places of Interest.

Onsen-ji, a Buddhist temple, half-way (about ¼ m.) up the hill *Kanro-hō*, to the W. of *Kinosaki*, is believed to have been founded by *Dōchi-Shōnin*, who discovered the *Mandara* hot spring, during the Yōrō Era (717-723). Within the temple grounds are two smaller shrines, dedicated to *Kwan-on* and *Yakushi*. *Iiyori-yama* is a hillock, N. of *Kinosaki*, which has recently been turned into a public park. It commands an excellent view of the surrounding regions and of the sea. *Gembudō*, or basalt grottoes, are situated on a hillside about 2.4 m. from *Kinosaki*, on the road to *Toyooka*. They may easily be seen from the train, on account of their curious formation. In fact the train stops here at certain times during the year. There are three grottoes, the one on the left-hand side being 78 ft. wide at the entrance and 102 ft. deep. The middle one is 72 ft. wide at the entrance and 84 ft. deep, and drops of water trickle down its walls collecting into a transparent pool below. The right-

hand one is 78 ft. wide at the entrance and 102 ft. deep, and outside the grotto, right over the entrance there leaps a waterfall. Looked at from a little distance these grottoes indeed present a curious sight; the way thousands of these basalt pillars* stand clustered together, or piled up one upon another, gives them the appearance of a colossal bee-hive. On the left-hand side of the grottoes, there appear cut deep into the rock the three Chinese characters 'Gen-bu-dō,' the facsimile of the hand-writing of a famous scholar-poet, *Shibano Ritsuzan*.

* Professor S. Shiga in his 'Natural Scenery of Japan' says: "Of the basalt pillars found in the country the most noted are those at the *Gembudō* in *Tajima*. They are in shape octagonal, heptagonal, hexagonal, or pentagonal, jet black and flinty in appearance, and 20 to 30 ft. long. They may be counted by the thousand, each pillar showing a cleavage at every foot or 8 inches throughout its length, thus giving the appearance of a post composed of slabs. If taken out one by one, they would make excellent building material, cut to order, and with the finest touch of nature's workmanship."

Tsuiyama Port (2 m. from *Kinosaki*) is situated at the mouth of the *Mariyama-gawa*. The port has a narrow basin, of which over one-half is less than three fathoms deep; nevertheless the port affords good anchorage for small steamers and junks. Steamers ply between here and *Obama* in *Wakasa*, via *Maizuru*. Visitors at *Kinosaki Springs* may enjoy a day of sailing from *Kinosaki* to *Tsuiyama Port*.

Kasumi (112.9 m. from *Kyōto*, in 6 hrs. 12 min.) is a village noted on account of *Ōkyō-dera* (*Daijō-ji*), a Buddhist temple of the Shingon Sect. This temple was built in 745 by the famous priest *Gyōki*, by order of Emperor Shōmu-Tennō. The temple is widely known on account of the image of *Kwan-on*, made by *Gyōki* himself, and of numerous excellent paintings by the great artist *Ōkyō* and his pupils. According to tradition, *Ōkyō* in the days of his poverty received aid from a priest (*Mitsuci-Hōin*) of this temple, and, after he became celebrated, he came with his friend *Goshun* and disciples like *Rosetsu* and *Genki*, and, by way of repaying the past kindness shown him, executed many paintings; those found in the 'Natural Scenery Hall,' in the 'Banana Hall,' and in the 'Peacock Hall' being now registered as 'National Treasures.'

Yoroi (116.7 m. from *Kyōto*, in 6 hrs. 23 min.). The *Steel Bridge of Amarube*, 1 m. W. of *Yoroi Station*, spans a valley between the two hills of *Benten* and *Kōjin*. It is one of the few trestle-bridges found in this country and is 1,015 ft. long and 125 ft. high. Passing over the bridge we enter at once the *Momomi Tunnel* 6,000 ft., the longest on the San-in Line.

Hamasaka (124 m. from *Kyōto*, in 6 hrs. 51 min.). *Hamasaka* is a small port facing the bay of the same name. *Yumura Hot Springs* (Inns: *Tomi-ya*, *Izutsu-ya*). The place is 5.8 m. from *Hamasaka Station*; the waters are alkaline and transparent. There is a river, *Haruki-gawa*, near by, where hot waters bubble up, saturating with vapour the whole atmosphere. Here inhabitants make *konnyaku* (*Hydrosme rivieri*) and bleach hemp.

Ikumi (127.9 m. from *Kyōto*, in 7 hrs. 4 min.). The 'Snowy White Beach' is a popular name for the sea-coast between *Hamasaka* and *Iwami*, via *Ikumi*. All along the beach extends a chain of emerald isles, such as *Shiro-shima*, *Aka-shima*, *Ōfuri-shima*, *Kōfuri-shima*, which make a most pleasing contrast to the long beach covered by the wild foamy waves of the Japan Sea.

Iwami (132.7 m. from *Kyōto*, in 7 hrs. 17 min.) is a station whence it is but 2.4 m. to *Iwai Hot Springs* (Inn, *Kishima-ya*). The waters are alkaline and transparent. *Uradome* and *Ajiro* are little seaports close to *Iwai*. The sea between these two places is dotted with innumerable pretty islands and is known as the *Matsu-shima* of the Japan Sea; the most noteworthy of these islands are *Sengwan-matsu-shima* and *Natane-jima*, the former so called on account of its beautiful pines and the latter on account of its being covered in spring with the yellow blossoms of *natane* or rape-seed plants.

Tottori, 114.1 m. from *Kyōto*, in 8 hrs., (Inns: *Kōzen-ya*, *Tottori-Onsen*, *Takasago-Onsen*, *Kōme-zen*; Restaurants: *Kairō-tei*, *Kagetsurō*, *Takisei*), is the capital of Tottori Prefecture, and the next city in importance to *Matsue*. It is situated in the valley of the *Sendai-gawa*, in the E. part of Tottori Prefecture.* Formerly a castle-town of the Daimyo *Ikeda*, the city greatly declined after the Restoration, but with the recent opening of railways it has entered upon new era of prosperity. Tottori has 32,682 inhabitants (6,422 households); its busiest streets are along *Wakazakura-Kaidō* and *Chizu-Kaidō*.

Public Offices and Important Buildings:—Tottori Prefectural Office* (*Higashi-machi*), Headquarters of the 40th Regiment of the Army, Marine Products Laboratory, Commercial Museum, Tottori Hospital, *Tottori-Shimpō-Shu* (newspaper), *Impaku-Jihō-Shu*, and the Public Library.

* **Tottori Prefecture** is conterminous with Hyōgo, Okayama, and Hiroshima Prefectures, and has an area of 1,374 sq. m. and a population of 452,408. It includes the old provinces of *Inaba* and *Hōki*. **Products:**—cotton,—Tottori occupies the second place on the list of cotton-growing prefectures of Japan; cattle, mostly raised on the plains at the foot of *Daisen*, number 40,000 head,—the famous 'Kōbe beef' coming partly from Tottori. The prefecture also produces iron-dust and a kind of cotton fabric called *Itakushū-momen*.

Theatres:—*Daikoku-za*, *Takara-za*.

Highways. The roads leading to San-yō Districts are as follows: (1) *Chizu-Kaidō*, which leads from Tottori to *Kamigari* on the San-yō Line (60.1 m.); (2) *Tsuyama-Kaidō*, which leads from Tottori to *Tsuyama* (terminus of the Chugoku Railway). This latter highway in its middle part divides into two sections that traverse the mountain ranges, one via *Monomi-goe* and the other via *Makuzva-goe*—the whole distance via the former pass is 50.3 m. that via the latter being 47 m.

Places of Interest.

Tottori Castle, of which only the stone foundations and moats now remain, is 1 m. from the station, situated half-way up the hill

Hisamatsu. The place commands a fine view of the city and neighbourhood. *Sen-tei*, formerly the residence of the mother of a daimyo of the place, has lately been reconstructed into a building of foreign style. **Ōchidani Shrine**, 1 m. from the station, is dedicated to *Tokugawa Iyeyasu* and the ancestor of the Ikeda Family. In the shrine is found a panel engraved with a white hawk, said to be the work of the famous sculptor *Iidari-Jingorō*. The eyes of the hawk seem to be turned in all directions, and the whole thing is so realistic that no sparrow, it is said, dares fly within its sight. The great, ancient trees surrounding the temple add solemnity to the place. **Kōzenshi and Genchū-ji** are two large Buddhist temples. In the former is found the tomb of *Watanabe Kōzuma*, and in the latter that of *Araki Matsuemon*, the two well-known heroes in the story of 'the Iga-goe vendetta.' **Ube Shrine**, at a distance of 3 m. from the station, and situated in the village of *Āō*, is dedicated to *Takenouchi-no-Sukune*. It is a splendid building, and it is the pinting of *Takenouchi-no-Sukune*, that is printed on the one *yen* Japanese bank-note. In an ancient book called '*Inaba Iūdoki*' it is stated that *Takenouchi-no-Sukune*, being 300 years of age, came to this province, and, leaving his pair of sandals at *Kamegane*, disappeared no one knows where—this taking place in the 3rd month of the 55th year of the Emperor Nintoku-Tenno (334 A.D.). The place where the temple now stands is called *Kamegane-yama*, being the place where those sandals were found.

Inaba-yama, made famous by a poem of *Ariwara-no-Yukihira*, is a table-land to the N.E. of Ube Shrine. The elevation, it is said, was once denuded of its big trees, these being felled by order of Daimyo *Ikeda* for building the castle. **Kō Village** at the foot of the hill was once the residence of the poet *Ariwara-no-Yukihira*, who was the governor of the province of *Inaba*. **Mani-ji**, a Buddhist temple (4 m. from the station) situated at the foot of the Mani hill, and dedicated to *Taishaku-ten*, was founded by *Jikaku-Daishi*, in the reign of Emperor Nimmyō-Tennō (about 850 A.D.). The temple has behind it the highest mountain in this neighbourhood, and before it the wide expanse of the Japan Sea. *Yoshikita Hot Springs* (Inns:—*Tottori-Onsen-Ryokwan*, *Takasago-Onsen-Ryokwan*) are at a distance of 0.8 m. from the station.

Koyama (146.8 m. from *Āyōto*, in 8 hrs. 6 min.) is a station whence it is 1 m. to Lake Koyama-ike, 9 m. in circumference, being the 4th largest in this district. The lake contains seven pretty islets, and its fine scenery may be seen from the train. **Karo Port** is situated N.E. of Lake Koyama-ike on the estuary of the *Karo-gawa*. The port is shallow and offers no anchorage for large vessels. It is, however, an important port in Inaba Province, there being maintained a regular steamship service between it and *Sakai*. The place is also an important fishing centre.

Hōgi (153.1 m. from *Āyōto*, in 8 hrs. 23 min.) is 3 m. from the *Hakuto Shrine*, dedicated to the mythological 'white rabbit,' an account of which is found in the '*Kōjiki*.'

The story goes that once upon a time a white rabbit wanted to cross the sea from the Isle of *Ōki* to the Main Island. Lacking all means of conveyance, the rodent challenged the crocodile in the sea to a comparison of the size of their tribes, proposing that the amphibian of the brine should bring all his kith and kin and make a row of them extending from *Ōki* to the opposite shore, when he (the rabbit) would step on the back of each of them to make sure of their number. The crocodile agreed and formed a sort of pontoon bridge of his tribal reptiles across the strait. The cunning rabbit walked over the backs of the guileless crocodiles, until he safely landed at the opposite shore. Then he turned round and laughed at the crocodiles for being thus tricked. Thereupon the crocodiles grew angry, and catching the rabbit bared him of his fur. It was now the turn of the rabbit to lament his sorry condition, with his coat all off and his body all raw. Now there happened to come this way eighty brothers of *Ōkuni-nushi*. These brothers, having ceded the sovereignty of the land to the latter, all wanted to marry a beautiful lady called *Yagami-hime*. The brothers, seeing the rabbit in trouble, and wantonly wishing to add to his agony, told him that the best way to get cured of his pain was to take a dip in the briny and then go back into the sun. The poor rodent, being at his wit's end, did as he was told, only to find that his pain became more excruciating than ever. As he was bemoaning his ill-luck, *Ōkuni-nushi* came along with a bag on his back which his eighty brothers had made him carry as they went a-wooing. *Ōkuni-nushi*, seeing the sad plight of the rabbit, advised him if he would get rid of the pain to bathe in fresh water and then lie quietly on a bed of soft grass. For the good turn thus done him, the rabbit promised *Ōkuni-nushi* that he, and not his cruel rival brothers, should have the beautiful lady for his bride; and indeed *Yagami-hime* accepted none but the hand of *Ōkuni-nushi* and became his bride.

Hamamura (154.9 m. from *Kyōto*, in 8 hrs. 29 min.; Inn,—*Ta-bako-ya*), is a spa town known as *Hamamura-Onsen*. In the neighbourhood (1 m. distant) is also found another hot spring, *Katsumi-Onsen*. On the N. side of *Jūbō-san* is situated *Shikano* (Pop. 3,500), where are found sites associated with *Yamanaka Yukimori*, the leader of the band of the 'Ten brave men of *Amako*.'

Matsuzaki (165.5 m. from *Kyōto*, in 9 hrs.) is close to *Tōgō-ike* (lake) and hot springs. This beautiful lake produces an excellent kind of eel largely exported to *Kyōto* and *Ōsaka*. The hot springs, two in number, are found by the banks of the lake; the one on the N. side being called *Tōgō-Onsen* and the other, on the S. side, *Asotsu-Onsen*. *Tōgō-Onsen* boils up from the bottom of the lake and is 0.3 m. from the station (Inn,—*Yōjō-kwan*.) *Asotsu-Onsen* (Inn,—*Asahi-kwan*) is 2.4 m. from the station, with a ferry service between.

Agei (168.9 m. from *Kyōto*, in 9 hrs. 15 min.; Inns:—*Tōyō-ken*, *Makita*, *Kaneda*). The station is about 3 m. from *Kurayoshi*, reached by light railway in 13 min., which is a town of considerable importance, (Pop. 8,000), being the trading centre for the Eastern half of *Hōki* Province. **Products**:—raw silk, grey cotton, rice-husking implements, *Kasuri* (blue figured cotton fabric).

Highways: There are two roads from *Kurayoshi* to *Tsuyama*—(1) The *Ana-gamo-Kaidō*, via the mountain pass of *Ningyōyama-tōge* (45.1 m.), (2) The *Seki-gane-Kaidō*, via the mountain pass of *Ōhazama* (43.5 m.).

Uchibuki Kōen (Park) occupies the site of the former castle. It is a fine specimen of landscape-gardening, and has a public meeting hall. *Sambutsu-ji*, a Buddhist temple, is situated at *Morizen-mura*, 8.5 m. from the station. On the way to this temple (by *jūnikisha*)

is a hot spring called *Misasa*. The temple, which belongs to the Tendai Sect, was founded by *En-no-Gyōja*, who some 1,200 years ago first explored the mountain on which it now stands. Ascending the mountain, at the foot of which the temple stands, we come to *Monju-dō* and *Jizō-dō* (shrines) and a belfry. Ascending still further we come to *Oku-no-in*, or the innermost shrine, which is within a huge cave. This is popularly called *Nageire-dō* or 'Thrown-in Shrine'—meaning that the shrine was first constructed outside and inserted as a whole. This shrine, together with the other shrines above-named—*Monju-dō* and *Jizō-dō*—as well as their archives are under the 'special protection' of the government: while the image of the *Zō-ō-Gongen* and a copper mirror owned by the temple are registered as 'National Treasures.'



DISTANT VIEW OF MT. DAISEN FROM MIHO-NO-SEKI.

Akasaki (182 m. from *Kyōto*, in 9 hrs. 52 min.) is 6.2 m. from the famous hill *Fumanoe-sen* (or *Senjō-san*). On the S. and W. sides the hill is very precipitous, but it has a flat summit, where, it is believed, formerly stood a number of temples. The place is associated with the Emperor Godaigo-Tennō, who, fleeing from his place of exile (Oki Island), was met here by a loyalist chief, *Nawa Nagatoshi*. The site of the house where the Emperor stayed is still known among the inhabitants as *Tennō-Yashiki* or the 'Residence of the Emperor'.

From **Mikuriya** (189.6 m. from *Kyōto*, in 10 hrs. 16 min.) it is 1 m. to *Nawa-jinsha*, a Shintō temple dedicated to the loyalist, *Nawa Nagatoshi*, mentioned above. It is entered by an avenue of cherry-trees. *Genkōtei-Gochakusen-jo*, near *Nawa-jinsha*, is supposed to be the very spot where the exiled Emperor landed.

Daisen (198.8 m. from *Kyōto*, in 10 hrs. 41 min.) is the nearest station to the famous Mt. *Daisen*. Daisen is cone-shaped, and is the highest peak (5,653 ft.) in the range of volcanic mountains traversing the San-yō and San-in Districts. The mountain is called *Hōki-Fuji* by the inhabitants of Hōki Province, and *Izumo-Fuji* by the people of Izumo Province. It is surrounded by a group of other peaks, such as *Funanoe*, *Katta*, *Nabe-yama*, *Kōrai-san*. At its foot are extensive plains which make excellent cattle pasture. A large cattle-fair is held annually at the village *Daisen-mura*, where is a stud-farm belonging to the Army Department.

Ascent of Mt. Daisen. There are various paths leading up to the summit of this famous mountain, but the shortest and most direct is the one which starts from *Kumato* leading to *Odaka-mura* at the foot of the mountain. From this village the path makes a gradual ascent to *Daisen-ga-hara*, whence after about 6.8 m. we reach Lake Akamatsu, thence for about 2.4 m. to the village *Daisen-mura* we pass through an extensive meadow, where numerous herds of cattle are generally to be seen roaming about. In the village stands the ancient temple of the Tendai Sect—*Daisen-ji*, which was founded in the Yōrō Era (717-722). The temple has since been rebuilt and reduced in size, but in rebuilding the original timbers were largely used. It is thus that the temple claims to be over 1,000 years old. The Main Hall and *Amida-dō* are placed under the 'special protection' of the government, while the eleven-faced copper statue of *Kwan-on*, together with three other Kwan-on images and a wood-carved *Amida*, etc., are registered as 'National Treasures.' The temple is situated about half-way up the mountain and commands a magnificent view. Travellers intending to go further up are advised to spend the previous night at *Daisen-mura* (one or two primitive inns). Then starting early the next morning with a guide (who may be hired for ¥1 per day) one comes after a short distance to Okamiyama Shrine, whence after 6 m. one arrives at *Fukoto*, where the really steep ascent begins. The trees now become rarer and the path is so steep that one is obliged to take hold of grass or roots to help oneself up. The summit is a level surface except for two lake-basins (one of them quite dried up). All the labour of hard climbing is amply repaid by an inexpressibly magnificent view. Within the horizon toward the N. rises *Funanoe-san* and beyond it the Oki Archipelago; toward the W., the long beach (12.2 m.) between *Naka-no-umi* and the Bay of *Miho*, while over the borders of Izumo and Iwami Provinces rises Mt. *Sanpei*; in the E., *Mikuni* and other mountains of Tajima Province; in the S., the mountains of *Mimasaka* Province and beyond them the islands of *Shikoku* and *Awaji*. The descent from the summit is made very speedily and easily, it taking less than an hour to reach *Daisen-ji*.

Yonago (201.7 m. from *Kyōto*, in 10 hrs. 49 min.; Inns: *Iwasa*, *Yonemura*, *Matsu-ya*, *Yonego*), situated at the W. corner of Tottori Prefecture, facing *Naka-no-umi*, and on the neck of Yomi Promontory, enjoys the distinction of being one of the two best harbours of the San-in District—the other one being *Sakai*. Regular steamer ferry services are maintained between Yonago and the neighbouring ports of *Sakai*, *Yasugi*, and *Matsue*. A branch line of railway also connects Yonago with *Sakai*. Yonago thus enjoys many communication facilities and its recent growth in prosperity has been even more marked than that of *Tottori*. The *Castle*, now in ruins, is on *Minato-yama*, an elevation at the S.W. end of the city. At the foot of the hill there has recently been laid out a public park, called *Kinkvō-en*. **Products**:—grey cotton, soy, fishery products.

Highways: (1) The *Tsuyama-Kaidō*, covering a distance of 62 m., reaches *Tsuyama* via the difficult pass of *Shijū-magari*; (2) The

Hiroshima-Kaidō, covering a distance of 125.9 m., reaches *Hiroshima* via the Miyoshi Pass; (3) The *Tamashima-Kaidō* (distance 99 m.) leads to *Tamashima* via the town of *Takahashi*.

Sakai Line: connects *Yonago* with *Sakai* (10.8 m., in 36 min.) *Yomi-ga-hama*, a sandy beach 12.2 m. long (on which the Sakai Line runs) is washed by the waters, of the Japan Sea on the right and of *Naka-no-umi* on the left; its greatest width is only about 2.4 m. *Yonago* lies on its neck, so to speak, while *Sakai* stands at its extremity. The N.E. portion of the beach is covered with a grove of tall pines, and the sea off the S.W. part is dotted with pretty islets. The beach for its picturesqueness is considered to fairly rival *Ama-no-hashidate*.

Sakai (Inns: *Watanabe*, *Katsura-ya*, *Kagawa*) is a trade port, lying at the N.E. end of *Yomi-ga-hama*. The promontory of *Shimane* lies right on its front, serving as a natural breakwater, protecting the harbour against rough seas. The inner port can give shelter to vessels of about 1,000 tons, while the outer port is deep enough for ships of much greater draft. The fact that most of the goods to be transported between the E. and W. ends of the San-in District have to be transhipped at *Sakai* makes it a very prosperous and growing place. While its population is as yet small (6,000), the place is evidently destined to become, owing to its convenient situation as regards *Chosen* and *Siberia*, one of the most important trade ports on the Japan Sea. Principal public offices at *Sakai* are: Custom House, Port Office, Marine Signal Station, etc.

Steamer Services: (1) *Matsue-Miho* Line, connecting *Matsue* with *Miho*, via *Sakai*,—7 trips daily. (2) *Osaka-San-in* Line, connecting *Osaka* with *Yasugi*, calling at *Shimonoseki*, *Hagi*, *Hamada*, *Kizuki*, and *Sakai*,—sailing every other day. (3) *Sakai-Oki* Line, —two trips daily.

Trade. The trade of *Sakai* for 1912 totalled ¥312,332, of which ¥312,317 represented Exports (principal items being timber, planks, husked rice, grey cotton, etc.).

Miho-no-seki (Pop. 2,000; Inns: *Miho-kyōan*, *Yamane*, *Fukuma*), situated at the E. extremity of *Shimane* Promontory, enjoys steamer communication with *Sakai*. The coast between *Miho* and *Sakai* is famous on account of its beautiful scenery, which includes the view of *Yomi-ga-hama* and Mt. *Daisen*. The port is well protected by hills on the N., E. and W., so that it makes a good refuge in winter-time for smaller sailing-ships.

Miho-jinsha, known as *Seki-no-Myōjin*, is a Shintō temple dedicated to *Kotoshiro-nushi-no-Mikoto** and his spouse *Mihotsu-hime*, who are worshipped as protectors of seafarers.

*According to mythology, once upon a time when *Ōkuni-nushi-no-Mikoto* was negotiating with the representative of the Imperial House for the cession of the sovereignty of *Izumo*, his son happened one day to be out here on a hunting expedition. A messenger from *Ōkuni-nushi* came by a boat, '*Morotabune*,' to bring *Kotoshiro-nushi* back, and the latter going back at once consented to cede the land to the 'Heavenly God' and himself retired to an island, where he

built himself 'Aofushi-gaki,' a rude sort of house in which he and his spouse henceforth lived. The local people still commemorate the event by celebrating the 'Aofushi-gaki' day on April 7th and 'Morotabune' day on December 6th. On the latter occasion a sacred ship, 'Morotabune,' is manned by stalwart young men of the locality and great festivities take place.

Oki Archipelago. This is a group of islands lying off Sakai at a distance of 44 m. The archipelago is divided into the administrative sections of *Dō-zen* and *Dō-go*. The administrative office for the whole group is at *Saigō* (town) in the *Dō-go* section. *Saigō* has a fine harbour, and between it and Sakai is maintained a regular ferry service. On *Nishi-no-shima* in the *Dō-go* section is the site of *Kuroki-no-Gosho*, the residence of the Emperor Godaigo-Tennō in the days of his exile. On *Naka-no-shima* is found the tomb of the retired Emperor Gotoba-no-in and the shrine dedicated to him. The soil of Oki islands, being volcanic, makes poor agricultural lands. The inhabitants engage mostly in cattle-breeding and fishing. The well-known product of the islands is dried cuttle-fish—*surume*.

Yasugi (207.2 m. from *Kyōto*, in 11 hrs. 9 min.) is a town of 5,300 inhabitants and a commercial centre of the S. section of *Naka-no-umi*. It is the terminus of the Ōsaka-San-in steamship line maintained by the Ōsaka Shōsen Kwaisha. It is picturesquely situated facing *Naka-no-umi*, with Mt. Togami beyond.

Naka-no-umi is a large salt-water lake with a circumference of 39.8 m. It is shielded from the open sea by Shimane Promontory and *Yomi-ga-hama*, and is connected with Lake Shinji-ko on the W. by the *Tenjin-gawa*, while *Nakae-no-seto* forms its outlet to the Bay of *Miho* on the N.E. The lake contains a number of islets, such as *Daikon-jima*, *E-shima*, *Benten-jima*, etc. From *Yonago* to *Kajiya*, via *Yasugi* and *Arashima*, the train runs along the shores of this lake offering a most charming view. The lagoons *Naka-no-umi* and *Shinji-ko* are altogether 73.2 m. in circumference and directly or indirectly support a population of 150,000.

Kiyomizu-dera, 2.4 m. S.E. of the station, is an ancient Buddhist temple built by order of the Empress Suiko-Tennō (593-621). The temple is surrounded by magnificent old trees, giving an appearance of great tranquillity and sanctity. Within the temple precincts is a three-storied pagoda. The image of *Juichimen* (11 faced) *Kwan-on* and others found in the temple are registered as 'National Treasures.' *Unju-ji*, a Buddhist temple of the Rinzai Sect, 0.7 m. to the S. of *Kiyomizu-dera*, contains a portrait of *Sankwō-Kokushi* and a Korean bell, both being registered as 'National Treasures.' **Hirose-machi**, a town of 5,000 inhabitants, is 6 m. from the station. It was formerly the seat of the Amako Family in the 16th century. The site of *Tsukiyama Castle* and many other relics of feudal times may be found.

Matsue, [219.7 m. from *Kyōto*, in 11 hrs. 49 min.; Inns: *Minami-kwan*, *Iwata*, *Ichimonji-ya*, *Akagi-kwan*; Restaurants: *Rinsui-tei* (European), *Shun-yō-kwan* (European), *Bōko-rō*], is situated at the W. end of a narrow strip of land lying between Lake Shinji-ko and *Naka-*

no-umi, being pierced by the *Ōhashi-gawa* which connects the two lagoons, while in the background rise the Shinji hills. The city was founded by the Daimyo *Horio* in the 17th century, when he received this region in fief from *Tokugawa Iyeyasu* and built his castle on the Gokuraku-ji hill. Since then the place has changed its master twice, the last daimyo who held it being *Matsudaira*.

Matsue, being thus situated by a lake and river, enjoys many facilities of communication and transportation. Thus equipped the city forms a most important distributing centre and with a large population (36,209) is justly regarded as the first metropolis of the San-in District. Besides, it is rich in natural scenery and is considered by some to resemble Geneva, Switzerland. From the famous bridge, *Ōhashi* (more than 600 ft. long), the view takes in Lake Shinji-ko, Naka-no-umi, Mt. Daisen, and Sambe-yama, while the houses on the shores of Lake Shinji-ko are reflected in its clear waters.

The city measures 1 m. from E. to W. and 1.7 m. from N. to S., and its busiest quarters are found at *Suetsugu-Hommachi*, *Honmachi*, and *Tenjin-machi*. **Products:** raw silk, lacquer ware (*Yakumo-Nuri*), pottery (Izumo faience), ginseng, and agate stones.

Public Offices and Important Buildings: Shimane Prefectural Office* (*Tono-machi*), Headquarters of the 34th Infantry Brigade, Matsue Municipal Office (*Tono-machi*), Matsue Silk Company, Matsue Electric Light Company, Matsue Chamber of Commerce, Shimane Commercial Museum, Matsue Library, Matsue Hospital, Shimane-ken Agricultural and Industrial Bank.

* **Shimane Prefecture** occupies the N.W. portion of the San-in District and is conterminous on the E. with Tottori Prefecture and on the S. with Hiroshima and Yamaguchi Prefectures. It is 2,625 sq. m. in area and has a population of 757,676. The Prefectural Government is in the city of *Matsue* and has under its jurisdiction the provinces of Izumo, and Iwami, and Oki Islands. The prefecture is administratively divided into 1 city and 16 counties. **Products:** rice, ginseng, hemp, woven fabrics, porcelain (*Izumo-yaki*), lacquer-ware, paper, iron-dust (Shimane being the largest iron-producing prefecture next to *Iwate*), fishery products. The last-mentioned item amounts to ¥1,560,000 annually, of which dried cuttle-fish (*surume*) alone takes up ¥580,000, which makes Shimane the foremost *surume*-producing prefecture of Japan. (The dried cuttle-fish from Oki Islands are in great demand among the Chinese merchants of *Kōbe* and *Ōsaka*.)

Steamer Services: (1) Matsue-Yonago Line: steamers call *en route* at *Magata* and *Yasugi*—10 trips daily, requiring 2½ hrs. per trip. (2) Matsue-Miho-no-seki Line: steamers calling *en route* at *Magata*, *Daikon-jima*, and *Sakai*—7 trips daily, requiring 3 hrs. per trip. (3) Matsue-Shōbara Line: steamers calling *en route* at *Kimachi* and *Shinji*—ten trips daily, requiring 2½ hrs. per trip. (4) Matsue-Hirata Line: steamers calling at *Kosakai*—3 trips daily, requiring 3 hrs. per trip.

Places of Interest.

Shitroyama Park, laid out in the grounds of the old castle on the hill *Kameda*. Matsue Shrine, within the precincts of the park, is dedicated to the ancestor of the former Daimyo *Matsudaira*. The park commands a fine prospect; in particular the view from the old

donjon of the castle is most extensive, taking in nearly all the provinces of the San-in District, the city of Matsue, Lake Shinji-ko, Naka-no-umi, and the majestic Mt. Daisen.

Lake Shinji-ko. The lake, which is 9.8 m. from E. to W. and 3.7 m. from N. to S., is 31.9 m. in circumference. It is the 6th largest lake in Japan. The Magata Channel connects it with *Naka-no-umi*, while the *Sada-gawa* constitutes its outlet to the sea. The lake abounds in carp gibel, *suzuki* (a kind of perch-sea-wolf), and white-bait (*shira-uwu*). The *suzuki* found in the lake are of exactly the same species as those found in *Sung-kiang*, in China, which are so



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justly famed—with large mouth, small scales, and double set of jaws. *Kugedo-no-Iwaya*, or the Divine Cave of *Kugedo*, is situated at a point 7.3 m. from *Matsue*, in a cliff projecting 100 ft. into the Japan Sea. Its opening is just large enough to admit a small boat, but it becomes roomy inside. As one finds oneself inside, the echoes of the sound of angry waves resounding from the walls will be almost deafening and unbearable. The cave is believed to have been the birth-place of the god *Sada*.

Yae-gaki-jinsha is 2.4 m. S. of the station and dedicated to *Susanowo-no-Mikoto*, *Inada-Ihime*, and *Okuni-nushi*. These gods are believed to have a specially potent influence in love-matches. Behind the shrine there is a small pond, into which one may throw a piece of paper bearing the name of a lover, wrapped round a small coin. If the paper sink quickly, it is a sign that the wish will be gratified speedily, but if slowly, it shows that there is need of patient waiting. In the neighbourhood of the pond is an old cryptomeria, 10 ft. high, known as the Divine Tree. A piece of the bark of this tree kept

close to one's bosom is supposed to bring good luck in the form of an ideal consort. *Ichihata-dera*, situated half-way up the hill *Ichihata-yama*, about 2.4 m. from *Kosakai*, which is reached by ferry steamer from *Matsue*, is a Buddhist temple of the Rinzaï Sect, the chief image worshipped being that of *Yakushi-Nyorai*, who is believed to possess a special power of curing all diseases of the eye. The temple is visited by hundreds of devotees every day.

Yumachi (223.8 m. from *Kyôto*, in 12 hrs.) is 1 m. from *Tamatsukuri Hot Springs* (Inns: *Hosei-kwan*, *Tôfu-ya*). In the neighbourhood of Tamatsukuri are found blue agates which are highly prized

Izumo-Imaichi (240 m. from *Kyôto*, in 12 hrs. 55 min.) is at present the terminus of the San-in Line, whence starts a branch line to the Great Shrine of *Izumo*. The town, with a population of 6,200, is the distributing centre for the W. half of *Izumo*. *Gakuen-ji*, 2.9 m. N. of the station, is a well-known Buddhist temple belonging to the Tendai Sect. It was founded by the priest *Chishun-Shônin* in 994 and enjoys, together with *Shimizu-dera*, high prestige throughout *Izumo*. Surrounded by a forest of lofty old trees, no other place in the province makes so good a place of retreat. It is an ideal summer resort. Many of the images and paintings belonging to the temple have been put on the list of 'National Treasures.' *Tachikue*, noted on account of its fantastic scenery, is 7.3 m. S. of the station, lying on the upper course of the River *Kando*. The scenery embraces a clear stream, innumerable rocks and crags covered with green moss, and pine-trees of most fantastic shapes, the whole being shut in on both sides by high mountains, as it were by screens.

Taisha Line, or the branch-railway to *Kizuki*, where is situated the Great Shrine (*Taisha*), 4.7 m., covered in 20 min.; the trains from *Kyôto* go through to *Kizuki* (*Taisha* Station) without break at *Izumo-Imaichi*.

Kizuki 224.7 m. from *Kyôto*, in 13 hrs. 7 min., (Inns: *Inaba-ya*, *Take-no-ya*, *Morikame*, *Ôshima-ya*), is a town (Pop. 4,900) famous chiefly on account of the Great Shrine of *Izumo*.

Izumo-Taisha (or 'Ôyashiro,' the 'Great Shrine' of *Izumo*) is the oldest shrine in Japan. It is dedicated to *Ôkuni-nushi-no-Mikoto* (a son of *Susanowo-no-Mikoto*), who first subjugated this part of the island and introduced medicine and taught sericulture and fishing. *Ôkuni-nushi* thus founded a new state, which, however, he surrendered to *Ninigi-no-Mikoto*, a descendant of the Sun-Goddess or *Amaterasu-Ômikami* and progenitor of the early Mikados. Thus taking up the part of a loyal subject, *Ôkuni-nushi* retired to the place now known as *Kizuki*, where a large palace was built to receive him, the Sun-Goddess also sending *Amano-hohi-no-Mikoto* to serve him. This is the origin of the shrine, and *Amano-hohi-no-Mikoto* was the ancestor of the two priestly houses of the barons *Senge* and *Kitajima*. The plan of the palace was based on the personal instruction of the Sun-Goddess herself and was laid out on a very grand scale, but afterwards, on rebuilding, it was much reduced, its dimensions being

made to correspond to those of the Imperial palace at Kyōto; later on it was still further reduced. The present temple was built in 1874; it is situated at the foot of Mt. *Yakumo* and is impressive on account of its vastness and massive solidity. It is reached by passing through a number of colossal *torii*, the avenue being lined by magnificent pine-trees. The temple precincts cover an area of over 19 acres, surrounded by a rough fence. Within these precincts are various buildings, such as the Hall of Worship, the Temple Office, the Meeting-House, the Eight-Legged Gate, the Tower Gate, the Divine Offerings Hall, the Watch-Fire Room, the Repository of the Archives, and also a number of shrines of secondary order.



INASA-NO-HAMA.

The Great Shrine itself is found within the Eight-Legged Gate and surrounded by a two-fold fence. This central building, the Holy of Holies, is called the Ame-no-Hisumi Palace. The temple follows the earliest style of building in this country and is unlike any other similar buildings—and on that account is all the more dignified and commanding in appearance. The relief carvings of grapes and squirrels on the Eight-Legged Gate, and of the fabulous animal ‘Kirin’ on the Storied Gate—both works of rare artistic merit—are ascribed to *Tsuboi Ōsumi-no-Kami* (1516). The *archive-repository* to the right of the Eight-Legged Gate contains the ‘Treasures’ owned by the temple, the more famous ones being the Emperor Godaigo’s *b.wa* (a kind of lute), *Ashikaga Yoshinori’s* armour, *Toyotomi Hideyoshi’s* sword, ancient mortar and pestle, mirrors, gems, swords, *etc.* The repository also contains some specimens of modern carving by *Arakawa Kisai*.

Secondary Shrine. There are a large number of these smaller shrines dedicated to different deities, besides 19 others which are ordinarily empty. The gods from all over Japan are supposed to meet here in conclave annually during October, and the 19 empty shrines just mentioned are intended to house these gods on those occasions. According to the old usage the 10th month was called '*Kumazuki*,' or the 'god-absent month,' all over Japan, except at *Izumo* where the same month was called *Kamiarizuki* or 'god-present month.' In the conclave the gods are supposed to discuss all sorts of human affairs, from grave questions of state down to the love affairs of individual mortals. The two priestly houses of the Barons Senge and Kitajima trace their descent to a common ancestor in the mythological age; they became separated in 1343. It is remarkable that these families have kept their succession unbroken from time immemorial. These houses own many articles of rare antiquity (manuscripts and other things). *Inasa-no-hama* is the name of a beach near *Aizuki*. The sea beyond the beach is studded with pine-clad islands, which make a very pretty scene. *Hinomisaki-jinsha*, 7.3 m. from *Kizuki*, consists of two shrines, one dedicated to *Susanowo-no-Mikoto* and the other to *Amaterasu Omikami*. Near by these shrines stands a first-class lighthouse, built of white stone, cylindrical in shape and 208 ft. high, capable of projecting its light a distance of 21 m.

Early Izumo State. According to Japanese mythology, there appear to have been three centres of early settlements. The first was Hyūga Province, Kyūshū, where the early ancestors of the Imperial House flourished. The second was Yamato Province where lived many strong tribes, who were finally subjugated by *Jimmu-Tennō*, the first Emperor. The third was *Izumo*, probably comprising a very much larger territory than is contained in the present province of the same name. The history of the Izumo State of those early days begins with the advent of *Susanowo-no-Mikoto*, the brother of the Sun-Goddess, *Amaterasu*. The Mikoto kills a monstrous snake, thereby saving the life of Lady Inada, whom he afterwards marries. From the body of the serpent is obtained a sword (*Kusanagi-no-Tsurugi*), which was presented to the Sun-Goddess and afterwards became one of the 'Three Imperial Treasures.' Later *Susanowo-no-Mikoto* seems to have left *Izumo* and settled in Korea. One of his sons (of whom there were eighty-one),—*Okuni-nushi*—proves to be a great warrior and stronger than all his eighty brothers, and, by subjugating them, sets himself up as lord over all *Izumo*, extending his sway as far as Yamato and other provinces. With the assistance of *Sukunahikona-no-Mikoto*, also a member of the Imperial family, who had returned from a visit to *Tokoyo-no-Kuni* (Southern China), he introduced the arts of medicine and fishery and taught the people the use of charms and incantations, so that in *Izumo* were sown the first seeds of civilization. But the Imperial family at *Hyūga* wanted to subjugate the island, and, as the first step, sent to *Izumo* an expedition under the two warrior princes *Futsu-nushi* and *Takenikazuchi*, who soon vanquished the forces of *Okuni-nushi* and his son *Kotoshiro-nushi*, carrying their victorious arms as far as Lake Suwa-ko in *Shinano*. Thereupon *Okuni-nushi* gracefully submitted, securing for himself and family by stipulation a palace as large as the one occupied by the Imperial family in *Hyūga*. The palace thus constructed was the beginning of the Great Izumo Shrine of the present day.

Route XX. Nara Line (Kyōto to Nara).

This railway is taken by those who visit places of interest to the S. of *Kyōto*, as *Fushimi*, *Momoyama*, and *Uji*, and also places in the neighbourhood of *Nara*. The line leads from *Kyōto* to *Kizu* (21.6 m.), the junction of the Kansai Main Line. From *Kyōto* to *Nara* is 26 m., covered in 1 hr. 30 min.

Fushimi (3.3 m. from *Kyōto*, in 10 min.) suddenly acquired importance in consequence of the erection there by *Toyotomi Hideyoshi* of his residential castle* in 1594. In the days of the Tokugawa Shogunate, the regular service of river-craft between this place and *Ōsaka* contributed very much to the prosperity of the town; but at the present time, though steam-launches ply on the same course, the traffic is far less thriving on account of the railway. The establishment of the headquarters of the 16th Division and of the 19th Brigade (infantry) at the village of *Fukakusa*, a suburb of *Fushimi*, has somewhat restored the importance of the town, whose population has grown to 26,728. For *Inari-jinsha*, 1.5 m. to the N.E., see P. 256.

***Old Castle Ground of Fushimi.** It was in this castle that *Hideyoshi* received the peace envoys of the Chinese Emperor of the Ming Dynasty and, indignant at the audacious terms contained in the written message, renewed the Korean expedition. It was here that he died in 1598. When the House of *Toyotomi* fell, *Iyeyasu*, its conqueror, ordered the demolition of the castle, and its architectural remains were removed and now adorn other buildings in different places, these being the Chinese gate, *Hi-un-kaku* hall and studio at the *Hiyashi-Hongwan-ji*, the Chinese gate at *Daitoku-ji*, another gate at the Hōkoku Shintō temple, and the gate at the temple of the Goddess of Mercy on *Chikubu-shima*, in Lake Biwa-ko.

Momoyama (4.4 m. from *Kyōto*, in 16 min.) is the place where those have to alight who wish to visit the *Momoyama Goryō* (Imperial Mausoleum), the last resting-place of the late beloved Emperor, his remains having been interred here on September 14th, 1912.

The locality is hilly, the land gradually rising along the E. extremity of the town of *Fushimi* and culminating in the height where *Hideyoshi* once built his castle. The Emperor, of revered memory, is said to have been so much charmed with the scenery, that he once expressed his wish of lying here in peace, when the time should come for him to join his Imperial ancestors. It is indeed a fitting site for the last repose of so great a sovereign as was the *Meiji-Tennō*.

In designing the Mausoleum, various models found both in Japan and foreign countries were collected and carefully studied by those who had charge of constructing the last resting-place of the Emperor, and they decided that anything suggestive of pomp or grandeur should be strictly avoided, as being at variance with the tastes of the departed sovereign, who loved a simple way of life, and that dignity and durability should be the main features of the Mausoleum. Constructed in strict conformity with this ideal, the Mausoleum as completed must impress all visitors as being simple to austerity,

pure and inspiring. The tomb is in the shape of a low mound, thickly covered or overlaid with 300,000 pieces of fine granite natural stone called *sazare-ishi*, made to overlap one another like the scales of a fish. This style is observed in some of the other Imperial tombs, especially that of the Emperor Jomei-Tennō (629-641), and is called *Sazare-ishi-buki*, or the 'General-stone roofing.' It has the advantage of preventing the growth of weeds. The mound has three bands of stones with a suitable space left between them.

The most hallowed enclosures are divided into three sections, *viz.* the Burial Mound, Place of Worship, and Ceremony Court. The Burial Mound section measures 300 ft. wide and 330 ft. deep and has the Mound in the centre. The Mound is sheltered behind by a turfed slope, with a thick grove of pine-trees extending from its upper edge. Below the last stone-line stretches right and left a dry ditch, 72 ft. in length and 16 ft. deep, bounded by a stone-railing 5 ft. in height. In the centre of this railing is a door with bronze leaves, upon which is placed a gilded medallion of the Imperial crest of the 'Sixteen-Petalled Chrysanthemum.' Behind the door stands an unpainted wood *torii*, flanked by a granite lantern, bearing an inscription by H.I.H. General Prince Kan-in of the five ideographs denoting Imperial Mausoleum at Momoyama, Fushimi. Inside the door stands the Place of Worship, 90 ft. wide and 60 ft. deep, and here pavilions for officiating functionaries and musicians are to be erected on occasions of ceremony. The space outside the railing is the Ceremony Court, 102 ft. wide and 120 ft. deep, where pavilions and sheds for accommodating officers and private soldiers, and for receiving service paraphernalia, will be erected whenever necessary. The two open spaces are sprinkled with clean white sand. The outermost enclosure is the approach to the hallowed grounds. First there is a flight of eight stone steps, ending in latticed iron doors, a large one in the middle and a smaller one on each side, and behind the doors stands an unpainted wood *torii*. To right and left of the doors extend low stone walls, each 180 ft. long, surmounted by a stone railing 5 ft. high.

The Imperial reserve at Momoyama covers altogether 300 acres, of which an area of 5 acres is occupied by the Mausoleum. It is a significant fact that all the remaining area has been rented to neighbouring farmers and is covered by pine groves, tea-shrubs, or is under ordinary farm crops. Below the Mausoleum stands that of the Emperor Kwammu-Tennō, the founder of Kyōto as the Imperial city.

Kohata (6.6 m. from Kyōto, in 24 min.) is chiefly noted for the Buddhist temple of *Mampuku-ji* (0.8 m. to the S.E. of the station), the headquarters of the Ōbaku Sect, and founded in 1659 by a Chinese priest named *Ingen*, who died there in 1673. It is recorded that the first twenty-one of his successors were all Chinese priests. The buildings standing in the enclosures are generally in Chinese style,—the storied-gateway, the *Tennō-den* containing the images of

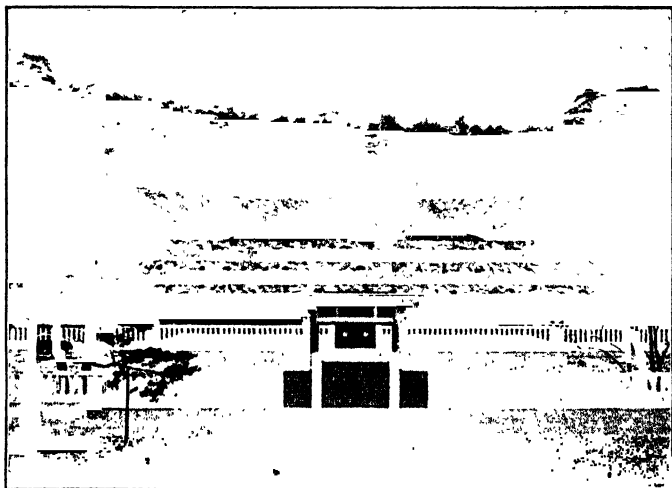
the Four Heavenly Kings of the Hindu mythology, the *Taiyūhō-den* (treasure-house), the prayer-hall, and others. The grounds cover 63 acres, and monastic solitude pervades the whole place.

Uji (9.2 m. from Kyōto, in 33 min.; Inns: *Ukifune*, *Mampeki-rō*, *Mannen-rō*; Pop. 4,920), lies by the *Uji-gawa* and is celebrated as a centre of the tea-industry. In output, amounting to about ¥950,000, the prefecture of Kyōto is now surpassed by *Shizuoka* and *Alic*, but the *Uji* tea called *Gyoku-ro* ('Jewelled Dew') is still famed as the best kind in Japan. The picking season begins in early summer, when girls and women from all the neighbouring districts flock to the tea-plantations here, and, attired in picturesque style, gather the leaves of the tea-shrub, lightening the tedium of their work with the chanting of songs. The plantations then provide an interesting sight, and the citizens of Kyōto often visit the place in the season to see the picking. In summer, Uji is noted for its fireflies, and those wishing to enjoy the sight will find pleasure-boats on the river open for hire.

Byōdō-in, 0.3 m. to the S.E. of the station, stands on the W. bank of the *Uji-gawa*, and facing Mt. *Asahi*, which rises on the other side of the stream. Originally a villa of 'Left-Minister' Minamoto Tōru (d. 895), and next of Prime Minister Fujiwara Michinaga, it was converted into a monastery in 1053 by the latter's son *Yorimichi*. It belongs to the Tendai and Jōdo Sects. The main hall is the celebrated *Hō-ō-dō*, or the 'Phoenix Hall,' and was founded in 1054, hence dating 860 years back. Whilst all the other religious and other notable buildings in this district were destroyed by the ravages of fire and sword, which all too frequently devastated it in former days, the Phoenix Hall alone remains to illustrate the style of architecture and decorative art in that remote period, when the Fujiwara Family was in full sway. It may be mentioned that a plan of this building was shown by our Government in the Columbian Exhibition held in Chicago some time ago.

In the architectural style of the Fujiwara Period, which succeeded to that prevailing in the Tempyō and Kōnin Eras and thoroughly assimilated the essential features of the latter, Japan completely threw off the influence of China and began to develop characteristic features of her own. The Phoenix Hall supplies a unique specimen of this memorable movement. Indeed for its noble conception and perfect proportions this edifice commands our unqualified admiration. The whole building is under the protection of the National Treasure Bureau, and its interior is closed to ordinary visitors. The Hall was designed to represent the shape of a phoenix in the act of descending. Its body is represented by the Central Hall, the wings by the lateral corridors, and the tail by the rear corridor. The Central Hall rests on a stone pedestal $3\frac{1}{2}$ ft. high, and on the top stand a pair of male and female phoenixes cast in bronze, the pose representing the birds in the act of soaring up. The Hall has three intercolumnar spaces in the façade and two in the sides and measures 34 ft. by 27 ft., with a height of 25 ft. from

the pedestal to the eaves. The roof is tiled and of the half fore-sloping and half-gable type. The Hall is encircled by a lean-to roof, 6½ ft. wide, and has a verandah on three sides, the remaining one side at the rear left communicating with the interior of the Hall. Above the lean-to roof, a balustrade runs round the edifice, so that the Hall looks like a two-storied building. At each end of the wings stands a turret, 13 ft. sq., to which is joined a colonnade of 4 spans, 32 ft. long and 13 ft. wide, projecting at right angles at the turret to the extent of 18 ft. The colonnade at the rear is 14 ft. wide and stretches 60 ft. The exterior of the whole structure is painted red. The internal decoration is characterized by exquisite refinement and masterly execution and may well serve to mark the culminating point to which the art of this period attained. The



IMPERIAL MAUSOLEUM, MOMOYAMA.

ceiling, 26 ft. high, is coffered, with discs of bronze mirrors inlaid here and there. Buddhist pictures by the court painter *Tamenari* cover the doors and panels on the three sides and the walls behind the altar, while the Buddhist texts inscribed above them were written by a courtier, *Chūnagon Toshifusa*. Pictures and texts alike are all faded. The frieze round the upper part of the walls originally bore images of the twenty-five *Bosatsu*, represented as riding on clouds and playing music, but they were painted over with white paint during the repairs undertaken at some unknown time, and only a trace of the original work is preserved on the horizontal braces of the walls. The altar, at the S. of the hall and facing N., is inlaid with mother-of-pearl, forming designs of honeysuckle and other arabesques, but the inlaying has come off. The canopy over the altar

is decorated with an inlaid, coffered ceiling, the panels being lacquered and gilded. The chief image enshrined is *Amida*, and on the walls above the lintel, over fifty small images of *Bosatsu* are arranged. The *Amida* and *Bosatsu* are attributed to *Jōchō*, a master Buddhist carver.

Tsuri-dono, to the N. of the Hall, was built a little later and contains an image of the eleven-faced *Kwan-on*. Originally constructed on the bank of the river, it was afterwards removed to the present site. This structure is also under government protection. The Belfry covers an old bell said to have been brought from India, and reputed to be one of the three most famous bells in Japan, the other two being those at *Jingo-ji* and *Onjō-ji*. Beside the *Tsuri-dono* stands a monument in memory of *Minamoto Yorimasa*, who died here on his own sword in 1180, when defeated by the *Heike* troops. The spot is called *Ōgi-no-shiba* ('Fan-shaped turf'), as he is said to have spread his fan and sat on it before committing suicide. Hence the monument is surrounded by a fan-shaped stone fence. The temple grounds are spacious and are artistically laid out, being especially celebrated for cherry and kerria flowers. *Ukishima-no-tō*, a stone monument on a small delta of the *Uji*, in front of the *Byōdō-in*, was first erected in 1286. It was once destroyed by flood, and has recently been reconstructed. *Tachibana-no-Kojima-ga-saki*, 0.1 m. from *Uji* Bridge, is famous as the site where *Sasaki Takatsuma* and *Kajiwara Kagesue* competed for the honour of being the first to ride across the river on horseback, when *Yoshitsune* arrived here to attack *Minamoto Yoshinaka*.

Uji-bashi is the bridge, over 200 yds. long, flung across the clear river. The verdant range of *Arashi-yama* rising to the E. supplies a delightful contrast to the river scene. The temple for *Hashihime*, formerly on a projection jutting out from about the middle of the bridge, is now found at one end. The construction of a bridge over the river was first completed in 646.

Hashi-dera, 0.4 m. to the S.E. of the bridge, was founded in 646. A stone monument, with a short account of the first bridge construction inscribed upon it, is preserved in the temple. This, with a similar monument on the site of the ancient castle of *Taga* and one at *Dōgo, Iyo*, dates a thousand years back, and these are considered as the three oldest stone monuments in Japan.

Kōshō-ji, on the E. bank of the river and on the side of Mt. Asahi, is the oldest temple of the Sōtō Sect in Japan, and one of its headquarters. There are fine views obtained from here which include the river.

Uji-jinsha, consisting of the upper and the lower temple, is dedicated to the Emperor *Ojin-Tennō* and his two sons, the Emperor *Nintoku-Tennō* and his unfortunate younger brother, *Waka-iratsuko* (see 'Ōsaka'). Tradition says that this marks the site of the residence of the prince. The upper temple is in honour of the prince, and its main shrine is said to have been erected in the *Engi* Era (901-904). The painted figures of the brothers are still faintly preserved

on the back of the doors of the shrine. The building is placed under the 'special protection' of the government.

History of Uji Tea. Tradition says that tea was first introduced into Japan from China in 805 by the Buddhist saint *Denkyō-Daishi*, but it was in the Kenkyū Era (1190-1198) that tea was first planted in *Uji*, the seeds having been brought from China by another high priest, *Myōe of Togano-o*. The Uji tea plantations acquired great fame in course of time, and the leaves produced there enjoyed special patronage both from the Imperial Court and its military regents.

There are three kinds of Uji tea, these being the *Hiki-cha* (powdered tea), the *Sen-cha* (fired tea), and the *Gyokuro*, a superior modification of the *Sen-cha*.

Hiki-cha is a product of the leaves of tea-shrubs grown under an awning. The picking is first steamed in baskets placed over boiling water, this steaming to last only about five to ten seconds. As soon as the steam rises from the baskets, the covers are removed and the leaves are tossed with chopsticks, and then again subjected to steaming. The baskets are then taken off, and the leaves in them are cooled by fanning. The leaves are next fired in a basket frame, lined with tough Japanese paper, and placed over a specially constructed oven. A charcoal fire covered with ash is used for the firing. The leaves are repeatedly stirred with bamboo pokers, and are taken out of the frame and sorted, to be again fired in a finishing oven, till the leaves are well dried. Those leaves that are thicker and greener are used for making *Koi-cha* (strong tea), and those that are of thinner flesh for making *Usu-cha* (weak tea). Powdering of the leaves is done not more than three or four days before using.

Gyokuro dates from 1835, and its process was accidentally discovered in the course of steaming and stirring the leaves for *Koi-cha*. During the stirring process, the sticky leaves stuck to the operators' hands, and as they dried they became rolled. As an experiment these were used for making tea-infusion, and its aroma and sweet astringency at once appealed to the taste of dilettanti. In steaming and firing, the process for making *Gyokuro* does not substantially differ from that for *Hiki-cha*. The leaves from the shrubs grown under mat-awnings are also used. Owing to the thorough fertilization of the plantation, the leaves contain an abundance of natural oil, that is brought to the surface by steaming, hence the rolling, which is done between the palms of the workmen, requires great dexterity.

Uji Sen-cha dates from 1738. The *Sen-cha* made by pan-firing had been known for some time, but the adoption of the steaming process, as in the case of *Hiki-cha*, and the subsequent drying over a slow fire originated at the date mentioned. The new process has practically superseded the pan-firing method throughout the country, and the honour of the discovery rightly goes to Uji, or more properly to *Nagatani Sōen*, who was a tea-manufacturer in the village of *Tenagaya*, not far from Uji. This kind of green tea is made from the leaves of the shrubs left exposed. The preparation is carried out on a larger scale than in the case of the *Gyokuro*, and therefore the apparatus used is necessarily larger, but otherwise the two processes are quite similar.

Tea-picking begins at the end of April, and the tender leaves of the first picking are used only for making choice teas. Then come the second and sometimes the third picking, this last generally in August, and naturally the teas made with coarse leaves form cheap beverages.

Kizu (21.6 m. from *Kyōto*, in 1 hr. 17 min.) lies on the S. bank of the *Kitsu-gawa* and is a flourishing town containing 5,500 inhabitants. It is the junction of the Kwansai Main Line (from *Nagoya* to *Minatomachi* in *Osaka*) with its branch lines; one is the Nara Line (from *Kyōto* to *Nara*), and the other the Sakuranomiya Line (from *Kizu* to *Sakuranomiya*, in *Osaka*).



A LONG-HANDLED CENSER.

—Owned by the Household Department.

Route XXI. Nara and Vicinity.

Nara, Hōryūji, Sakurai, Unebi (Sakurai Line).

Nara and its immediate neighbourhood, *viz.* the N. half of Yamato Province, being the theatre of Japan's early history and the birthplace of her arts and industries, should be visited by all tourists whose interest in Japan's arts and history has been stimulated by a visit to Kyōto. Such famous classical buildings as *Kasuga-jinsha*, *Tōdai-ji*, *Kōfuku-ji*, and *Shōsō-in*, as well as the Imperial Museum, are all located in the midst of exquisite scenery, in which *Kasuga-yama*, a cluster of hills rich in classical memories, finds a place—this extensive district being known as the Nara Park, by far the most interesting and largest public park in Japan. To the W., outside the limit of the modern city of Nara, may be noted the site of an ancient Imperial Palace, as well as the temples *Saidai-ji*, *Tōshōdai-ji*, *Yakushi-ji*, and at a further distance *Hōryū-ji* (near Hōryūji Station). To the S., *Omomo-jinsha*, *Hase-dera*, *Tanzan-jinsha*, and *Kashihara-jingū* lie within easy reach by the Sakurai Line. From two to four days may profitably be spent here in studying Japan's oldest civilization.

Nara may be reached by rail either from Ōsaka or Kyōto (25.5 m. from Ōsaka, in 1 hr. 6 min.; or 26 m. from Kyōto, in 1½ hr.). Our description will begin with Nara and its immediate neighbourhood as the centre, then extending to places on the Sakurai Line (between Nara and *Takata*) and those on the Kansai Line (between Nara and *Nagoya*).

Time of Visit and Itinerary.

Nara may be visited at any time throughout the year, though autumn is perhaps preferable to other seasons.

First Day : In the forenoon, by *jinrikisha* to *Kōfuku-ji*, *Sarusa-no-ike*, *Kasuga-jinsha*, *Hachiman-gū*, *Nigatsu-dō*, the Great Bell, and *Paidutsu*; in the afternoon, Imperial Museum (*Teishitsu-Hakubutsu-kan*), and the Bazaar (*Kwankō-ba*).

Second Day : In the forenoon, *Yakushi-ji*, *Tōshōdai-ji*, site of the Imperial Palace (*Daigoku-den*); in the afternoon, ascent of *Wakakusa-yama* (or a circuit round the foot of *Kasuga-yama*), and visit to a waterfall called *Uguisu-daki*. (Travellers pressed for time may omit this day's programme altogether.)

Third Day : *Kōriyama Castle*, *Hōryū-ji Temple*, and *Tatsuta* for maples, if in autumn.

Fourth Day : *Kashihara-jingū*, *Tō-no-mine*, and *Hase*.

Fifth Day : Leave Nara either for *Yamada* in *Ise* or for *Kyōto*; in the former case visit *en route* *Tsukigase*, if in early spring, for ume-blossoms.

Hotels :—*Nara Hotel* (Pl. K 6; 15 min. by *jinrikisha* from the station; fare, 20 *sen*),—managed under the auspices of the I.G.R.—in a beautiful locality, with 75 rooms, billiard-room, bar, *etc.* Cable address '*Hotel, Nara*'; Tel. Nos. 153 and 166; Tariff, Y5 American plan; fares *à la carte* Y1 or over for breakfast, Y1½ or over for lunch and supper; dining-room open from 7 to 9.30 a.m., from 12.30 to 2 p.m., and from 7 to 8.30 p.m.

Inns :—*Kikusui-rō* (Pl. K 5; 12 min. by *jinrikisha* from the station; fare, 15 *sen*) is a first-class Japanese inn, with some rooms fitted up in semi-European style; Tariff, Y1–2½ (for purely Japanese style); *Musashino* (*jinrikisha* fare, 23 *sen*), Tariff Y1½–3; *Tsukino-ya* (in front of the station); *Daimonji-ya*; *Taisan-rō*.

Post and Telegraph Office :—Nara Post & Telegraph Office (Pl. 21, J 5) 0.4 m. from the station, and near the main entrance to the Park.



SARUSAWA-NO-IKE IN NARA PARK.

Specialties:—*Nara-ningyo* (carved wooden dolls), writing-brushes, Indian ink, papers, articles made from deer-horn, lacquer-wares, fans, *Arare-zuke* (liquor), *Nara-zuke* (preserved melons), *Nara-Zarashi* (bleached hemp-cloth); all these articles may be purchased at the bazaar.

Club and Public Hall:—Nara Club (Pl. M 5), where royalties and other distinguished personages are sometimes entertained, is a commodious Japanese house, and located in the Park. *Kōkwaï-dō*, or the Public Hall (Pl. M 5), is another large building, mostly used for public gatherings.

General Description.

Situation, History, Population. The City of Nara is situated at the N. E. corner of the plain of Yamato Province. Lying at the W. foot of the hill Kasuga yama, the city is open toward the S.W., and there are visible right across a level plain the mountains *Ihoma* and *Kongō*. Nara was the capital of the Empire between 709 and 784, during 75 years covering the reigns of seven monarchs. The present city represents but a small portion of the city of those days, when palaces, public buildings, and residences occupied an extensive tract of land now turned into fields. When the Emperor Kwammu-Tennō removed the seat of government to Kyōto, Nara began rapidly to decline, the palaces and large buildings being either removed to other places or left to decay,—only the temples remaining to this day to tell the tale of the city's former glory. At one time, *viz.* at the close of the Ashikaga Period, the place had been reduced to a mere country town. But with the Restoration (1868), Nara, on being made the seat of government for Nara Prefecture, began to revive, until to-day the city holds a population of 33,000 (*households* 6,900).

Public Offices and Other Important Buildings. Nara Prefectural Office (Pl. 5, K 5), Nara Imperial Museum (Pl. K 5), Industrial Museum (Bazaar, Pl. L 5), Female Higher Normal School (Pl. 3, J 4)—all in the W. portion of the Park—Nara Post-Office (at *Sanjō-dōri*), Nara Prefectural, Agricultural and Industrial Bank (Pl. 30, K 6), Nara Bank (Pl. 34, J 6), Kwansai Hydro-Electric Co. (Pl. 23, J 5), Yamato Shimbun (newspaper), Nara Shimbun (newspaper)—all in the town, Agricultural Experimental Station (Pl. H 5, near the railway station), the 53rd Regiment Barracks (at *Takabata-chō*).

Nara Prefecture. Nara Prefecture is continuous with Kyōto Prefecture in the N., with *Mie* in the E., with *Iwakawa* in the S., and with Osaka in the W. The prefecture covers Yamato Province (1 city and 10 counties) with an area of 1,208 sq. m. and a population of 569,772. The seat of government is at the city of Nara.

The best-known product of Nara Prefecture is *Yamato-gasuri*, a blue cotton figured fabric (annual output valued at ¥3,710,000). Hemp-cloth is also an important product. In the mountains are the regions of *Yoshino* and *Totsu-kawata* (cryptomeria planks from Yoshino being celebrated all over Japan). In Yoshino are also produced paper (*Yoshino-gami*), lacquer, and arrow-root flour.

Places of Interest.

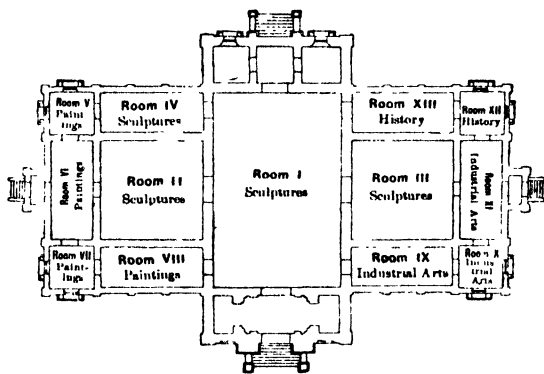
Nara Kōen (Pl. K L M 5), or the Park, contains within its limits the larger part of the antiquities of Nara. It covers an area of about 1,325 acres and within it are found a group of hills known as *Kasuga-yama* and the temple *Kasuga-jinsha* (Pl. N 6); the hills and the temple together covering an area of more than 250 acres. It is the largest park in the country and the richest in classical memories. The park's main entrance is reached from the station by a street called *Sanjō-dōri*. The places of interest described below are given in the order of their proximity to the station, beginning with those that stand nearest to it.

Sarusawa-no-ike (Pl. J K 6) is an old pond, situated outside the main entrance to the park. It is 372 yds. in circumference, is surrounded by willow-trees, and is stocked with fish and tortoises—carp being especially numerous—‘half water and half fish’ as the popular saying goes. Visitors generally amuse themselves by throwing biscuits (purchased from vendors on the spot) to the fish, when a crowd of them gather in order to be fed. At the W. side is a shrine, dedicated to a court lady of old, who, having lost the favour of the Sovereign, drowned herself in the pond. At the E. side is an old willow-tree called *Kinukake-yanagi* (Pl. 28, K 6), or the ‘coat-hanging willow,’ on which that unfortunate lady hung her coat before drowning herself.

Kōfuku-ji (Pl. K 5), N. of *Sarusawa-no-ike* and reached by successive flights of steps, is a tutelary temple founded by the Fujiwara Family when at the height of their power. Originally the tutelary temple of the Fujiwaras was erected at *Yamashina*, in Yamashiro Province, being founded by *Kamatari*, the founder of the family, who had a large image of Buddha (16 ft. high) made and enshrined there. That image was afterwards removed to a temple put up in the S. part of Yamato Province, and transferred later on to Nara in 710 by *Fuhito*, a son of Kamatari, who enshrined it in a new temple built by him and named *Kōfuku-ji*. The temple grounds originally covered 10 acres, on which stood altogether 175 buildings, which vied with *Tōdai-ji*, founded by the Imperial House, in grandeur and splendour of architecture. A marked feature of the original *Kōfuku-ji* was its wonderful pagoda. All the buildings, including that pagoda, have been destroyed by fire or during the hostilities in which the priests of the temple engaged, and none of the original buildings now remain. The present buildings, erected in later times, are moreover much fewer in number.

Kōfuku-ji is the chief temple of the *Hossō Sect.* The *Kōn-dō* or Main Hall (Pl. 17, K 5), occupies the central position among a group of buildings. In it is enshrined the celebrated Buddha Image (made by Kamatari); the present building is a temporary structure, set up after the repeated destruction of former buildings by fire. *Nan-en-dō* (Pl. 19, J 5) is an octagonal building,—each side measuring 20½ ft.—and was erected in 1741. *Sanjū-no-tō* (Pl. 20, J 5),

or the three-storied pagoda, S. of Nan-en-dō, dates back to 1143, and in its paintings of Buddhistic images and decorations, which are marked by solemn stateliness, may be noted the prevailing style of the time. *Hoku-en-dō* (Pl. 18, J 5) is the oldest building of the group, having been put up in 1092, after the original one had been burnt down. It is octagonal in shape—each side measuring 5 yds.—and is, together with the Three-Storied Pagoda, under the ‘special protection’ of the government. *Tō-kon-dō* (Pl. 14, K 5) and the *Five-Storied Pagoda* both date back to 1426, having been reconstructed after destruction by fire. The pagoda, 29 ft. sq. and 151 ft. high, is believed to represent some of the best features of the taste of the Ashikaga Period. In front of the Tō-kon-dō is a pine-tree, *Hana-no-matsu* (Pl. 16, K 5), believed to have been planted by *Kōbō-Daishi*; the tree is 84 ft. high, with branches spreading out for 132 ft. from N. to S. *Higashi-Muro* is a ‘Treasure’ house, where are kept many images of Buddha of superior workmanship. The grounds to the N. of Kōfuku-ji, where now stand the Local Court of Justice (Pl. 7, J 5), Prefectural Office (Pl. 5, K 5), Normal School, and Middle School, all belonged originally to Kōfuku-ji.



NARA IMPERIAL MUSEUM.

Imperial Museum ('*Nara Tenshitsu-Hakubutsu kwan*,' Pl. K 5), near the great *torii* of *Kasuga-jinsha*, was established by the Imperial Household Department in 1894. It is a building in European style, 60 yds. from S. to N. and 40 yds. from E. to W. Divided into the three departments of History, Fine Arts, and Industrial Arts, here are exhibited numerous 'Treasures' of fine art belonging to ancient temples and shrines, as well as others belonging to private persons. This museum, though not as large and complete as the Imperial Museums of Tōkyō and Kyōto, is unique in that it holds the richest collection of the arts of the Nara Period. The Industrial Museum (*Bussan-chinretsu-jō*, Pl. L 5) or Bazaar is a large Japanese building

(close to the Museum), where are exhibited all sorts of industrial products (most of them for sale).

Kasuga-jinsha (*Shintō*, Pl. N 6) was founded in 768 by the Fujiwara Family as their tutelary shrine. After passing under the first *torii*, one goes straight on toward the E. for about 0.7 m., through a grove of ancient cryptomerias (in which roam hundreds of sacred tame deer), until one comes to the second *torii*; here visitors are required to alight from horseback or from any vehicle in which they may be riding. The temple or temples are but a short distance from the second *torii* in a grove of large trees at the side of *Mikasa-yama* (one of the group of hills known as Kasuga-yama)—those ancient trees adding greatly to the sanctity of the place. The temple compounds cover an area of 213 acres, and are famous on account of their immense number of lanterns (there being 2,000 stone and 1,000 metal lanterns). They are all lighted once a year on the night of *Setsubun* (generally Feb. 3rd). Among these there are several, such as *higurashi*, *haraido*, etc., which are particularly noted on account of their archaic shapes, and are taken as models in making new ones. The *higurashi* is a hanging bronze lantern, which when shaken emits a sound similar to the chirping of the insect called *higurashi* (*Pomponia japonensis*). On entering the storied gate, we come face to face with four temples, which are surrounded by a closed gallery 210 yds. long (one part of the gallery—*Uneri-rōka*—attributed to *Hiiduri-jingorō*), on which are hung hundreds of metal lanterns. The first shrine toward the E. is dedicated to the god *Takemikazuchi*, the second to *Futsu-nushi*, the third to *Ame-no-koyane*, and the fourth to *Hime-gami*. These shrines, painted bright red and hung with numerous lanterns, produce a most striking effect among the evergreens of the grove. The buildings, though they have been thoroughly renovated several times, retain the original design and ornamentation, and are under the 'special protection' of the government. The annual festival takes place on the 13th March, and during the following two days there takes place the auxiliary festival of *Tane-Matsuri*. Among the 'Treasures' of the temple may be mentioned *Da-daiko* (drum), wooden masks, etc. Among the masks and dance vestments there are said to be several rare ones. The *Yadorigi* (Pl. M 6) is one of the local wonders, it being a single tree-trunk which consists of an oak, a wistaria, a camellia, a cherry, a nandin, a maple, and a *kusatazu* (*Sambucus javanica* Bl.) inextricably grown together.

Sacred Deer of Kasuga. There are about 700 tame deer roaming about in the grove of tall cryptomerias between the first and the second *torii*. They approach strangers in order to be fed (biscuits may be brought from the hotel or procured in the park). In the time of the Tokugawa Shogunate any person killing one of them was punished with death. Though the penalty is not so severe now as in those days, still the deer are protected as belonging to the gods,—from a story that *Takemikazuchi*, one of the four gods worshipped in the temple, came to Nara riding on a deer, and it was he who afterwards induced three other gods to come. Every year the sharp ends of the deer's horns are cut, so that they may not injure people. The clipping takes place in the middle of October, occupying two or three days, when a crowd of people gather from the neighbourhood to see the process.

Ame-no-koyane-no-Mikoto, the deity worshipped at the Third Shrine was a minister of *Amaterasu-Ōmikami*, the Sun-Goddess, and from him was descended *Kamatari*, the able and trusted minister of the Emperor Tenji-Tennō. Kamatari was the right-hand man of *Tenji-Tennō*, first in over-throwing the despotic and corrupt Soga Family, and afterwards in introducing the great political reforms of the Taira Era. On Kamatari was conferred the family name of *Fujiwara*, and thenceforth this new house of Fujiwara became all-powerful at the Court, thus replacing other families such as *Mononobe*, *Otomo*, *Soga*, who had alternately held the reins of power. The Fujiwara régime lasted for well-nigh four centuries. To-day many nobles, e.g. Princes *Konoe*, *Kujō*, *Ichijō*, etc., trace their descent from Kamatari.

Kasuga-Wakamitsu (Pl. N 6), a shrine dedicated to *Ama-no-oshikumo*, son of *Ame-no-koyane*, is situated to the S. of the main shrine. The buildings are under the 'special protection' of the government. *Kagura-den*, or the Hall of the Sacred Dance, is a very old building, dating back to the Fujiwara Period. Here the young maidens called *Kannagi*, wearing white vestments and red divided skirts, are in attendance to perform the ancient sacred dance called *Kagura*.*

*The *Kagura* or sacred music consists of song, music, and dance. It is traced back to great antiquity, its origin being found in the music played in front of the closed gate of *Amano-iwato* to charm forth the Sun-Goddess who had there concealed herself. The chief part is the song, consisting of major and minor parts. The orchestra consists of players on *shaku*, *hyōshiki*, *koto*, *shō* (flute), *shichiriki* (flageolette). Many of the ancient shrines of the country, such as the shrines at *Ise*, *Iwashimizu*, *Kamo*, *Matsuo*, *Hirano*, *Inari*, *Kasuga*, *Hiyoshi*, *Kifune*, *Inakumano*, *Shingu*, have their own traditional *Kagura*. The *Kagura* at the *Kasuga Shrine*. The dance is performed by young girls, who are called *Kannagi* (or *Miko*), dressed in white under-garments and red divided skirts, and wearing over all a large flowing garment ornamented with wistaria flowers. The hair is gathered into a long tress which hangs down behind. Artificial flowers—wistaria and single red camellias—are worn as ornaments in the hair. The girls hold in their hands as they dance, now a willow branch, now a bunch of bells. There are three musicians (priests), one of whom beats a drum, another plays a flute, while the third one sings a sacred song. The fee for witnessing the *Kagura* is between 10 *sen* and 50 *sen*, according to the length of the performance. The annual festival is held on the 17th December, when the people of the entire province of Yamato take part in it.

Mikasa-yama (600 ft., Pl. N 6) is a spherical-shaped hill famous in classical poetry and one of the group known as *Kasuga-yama*. It is very easily climbed by taking a path leading from *Waka-miya* (Pl. N 6), via the 'Bat cave,' the 'Seven cryptomeria,' etc. From the summit a fine view of the surrounding country may be obtained.

Kasuga-yama (Pl. N 6) adjoins *Mikasa-yama* and consists of the three peaks of *Kasuga-yama*, *Ito-yama*, and *Hana-yama*, of which three *Takamado-yama* is the highest (1,700 ft.). These hills having been from time immemorial regarded as the abode of gods, the trees on them have never been cut down, nor game-hunting allowed. Sights of interest in the forests are *Uguisu-daki* (a water-fall 42 ft. high, Pl. R 4), *Kōsen-Ryūōsha* (shrine), *Takizaka* (noted for maples), *Osugi* (cryptomeria, 36 ft. in circumference), etc.

Wakakusa-yama (1,000 ft., Pl. O 4) to the N.W. of *Kasuga-yama* is different from the hills previously described in that it is bare of trees, but entirely covered with grass; it is sometimes erroneously called *Mikasa-yama*. From its summit a wide prospect is obtained of the low plains of Yamato and the mountain ranges of Yamashiro

Province. The reason for the absence of trees on this hill is as follows :—There occurred at one time a dispute between Tōdai-ji and Kōfuku-ji about the ownership of this mountain, as it lay on the boundary between the domains of these two temples. By way of settlement, the hill Wakakusa-yama was left in the joint ownership of the five great temples (excluding Tōdai-ji and Kōfuku-ji), while at the same time all its forest trees were destroyed by fire and have never since been allowed to grow.

Tamukeyama-jinsha (Pl. M 4) is a shrine dedicated to *Usa-Hachiman*, and situated to the N. of, and not far from, Wakakusa-yama. The temple nestles among the maples of Tamuke-yama, made celebrated from a well-known poem by *Sugawara Michizane*. The poem refers to the loveliness of the spot on account of its autumn leaves—

<i>Kono tabi wa Nusa mo Tori-aezu</i>	This time no offering I bear,
<i>Tamuke-yama,</i>	To lay upon Tamuke's shrine,
<i>Momiji no nishiki</i>	The damask maples, rich and rare,
<i>Kami no mani mani.</i>	May well content a heart divine.

The shrine was established during the Tempyō-Shōhō Era (749–756). The stone lions (*kara-shishi*) in front of the shrine are from the chisel of the famous *Unkei*. There is also found here a stone lantern fashioned by the same sculptor, its peculiar style being known as the Hachiman style. The shrine owns several 'Treasures' of great value.

Tōdai-ji (Pl. L 4) is one of the Seven Great Temples of Nara and the Head Temple of the Kegon Sect, where, however, the doctrines of 8 sects of Buddhism are equally taught. The temple was founded by the Emperor Shōmu-Tennō (724–748), with the aid of *Gyōki*, *Bodai*, and *Kyōben*, all eminent priests; the main image of the temple being the Great Buddha, now known all the world over as *Nara-no-Daibutsu*. Originally the temple was richly endowed, owning a domain consisting of 24,509 acres of ricefields, containing 5,000 farming households; while the area embraced within the temple enclosures amounted to 20 acres. Being entrusted with the jurisdiction over all the provincial temples of the Empire, Tōdai-ji enjoyed the highest prestige. The temple consisted of magnificent groups of buildings, with the Daibutsu Hall (Pl. I. 4) in the centre, to the S. of which stood the Great S. Gate, to the N. the Great Lecture Hall, on the W. the storehouse *Shōsō-in* (Pl. I. 3) and also the *Kaidan-in*; while on the E. lying at the base of a hill were *Nigwatsu-dō* (Pl. M 4), *Sangwatsu-dō* (Pl. M 4), *Shigwatsu-dō* (Pl. M 4), *Kaisan-dō* (Pl. M 4), and the Belfry (*Shōrō*; Pl. I. 4). A most striking feature was a pair of Seven-Storied Pagodas, which added greatly to the magnificence of the prospect. But several of these structures, including the pagodas, have never been rebuilt since they were last destroyed by fire. Of the three gates which stood facing the highway to Kyōto there now remains but one, *Tengai-mon*.

Buddhism in Nara Period. Buddhism had been the religion of all the successive Emperors and Empresses since its introduction, but *Shōmu-Tennō* proved

to be one of the most zealous in its propagation; he was moreover diligent in personally copying the scriptures. The Emperor commanded that in each province throughout the Empire there should be erected a temple (*Kokubun-ji*) and a nunnery, while at Nara was built the great *Tōdai-ji*, to which was entrusted the general supervision of the provincial temples, and in which was enshrined the immense gilt bronze image of *Roshana-Butsu* (Buddha). The Emperor received the initiation ceremony (*Ju-kai*) from *Kanshin*, a Chinese priest, and called himself *Shami-Shōman* (novice Shōman) and a slave of the 'Three Treasures' (Buddha, the law, and priests). *Kwōmyō-Kōgō*, the consort of *Shōmu-Tennō*, was also a devout believer, and assisted the Emperor in propagating Buddhism, by establishing asylums for the poor and the helpless, and charity hospitals for the sick. The priests were held in high honour; their ranks included men of great eminence, some of them being missionary priests from India or China. *Kanshin*, a Chinese priest, propagated the doctrines of the Ritsu Sect, Halls for the confirmation ceremony being established not only in Nara (*Kaidan-in*), but also in *Kwan-on-ji* in *Trukushi* (*Kyūshū*), and *Yakushi-ji* in Shimotsuke Province. Among other well-known missionary priests were *Buttetsu* from Lin-i, Indo-China, and *Bodai* from India; among Japanese priests *Dōji*, *Ryōben*, *Gyōki*, and *Gien* were the most celebrated.

The seats of Buddhism then in existence were *Sanron*, *Jōjitsu*, *Hossō*, *Gusha*, *Kegon*, *Ritsu*; these being known as the six sects of Nara.

Nandai-mon (Pl. L 5), or the Great S. Gate, is reached by descending a path in front of *Tamuke-yama-jinsha* (Pl. M 4). It contains in the exterior niches huge figures of *Ni-ō* or the Deva Kings (the one on the E. side made by *Tankei* and the other on the W. by *Unkei*), which are among the best specimens of that class of sculpture. This main gate was first put up in 752 and renovated in 1199. The lions near the gate are said to have been carved by a Chinese sculptor from stones brought over from China. These stone lions being among the best specimens of this kind of sculpture are together with the two Deva Kings registered as 'National Treasures.'

Daibutsu-den (Pl. L 4), or the Hall of Buddha, within the Second Gate, is a large and lofty building surrounded on three sides by a gallery. This is the Golden Hall, in which is enshrined the immense Buddha, the chief image of *Tōfuku-ji*. In front of the Hall is an octagonal bronze lantern, 13 ft. in height, first set up during the Tempyō Era (729-748) and repaired by *Chinnakei* in the 13th century. Its antique look and the engravings on its bronze door are much appreciated by connoisseurs. The building of the huge hall was commenced in 747 and completed in 751. It has been twice destroyed by fire, and the present building, erected in 1708, is somewhat smaller in dimensions than the original, as may be seen from the following figures :

	Present	Original
Height	156 ft.	156 ft.
Length of front	188 ft.	290 ft.
Depth	166 ft.	170 ft.

Daibutsu. This huge image of the Buddha was completed in 748 after repeated trials in castings; (it is said to have been cast and recast eight times altogether in the course of three years). The Buddha is represented in a sitting posture, with the legs folded, the right hand uplifted, its palm outward, and the left hand placed on the knee with the backs of the fingers toward the front. The image is 53½ ft. high, and its different measurements are as follows :

Face 16 ft. long, 9.5 ft. wide; *eye-brow* 5.45 ft.; *eye* 3.9 ft. long; *nose* 3.9 ft. long; *nostrils* 2.94 ft. in diameter; *mouth* 3.7 ft. wide; *ear* 8.5 ft. long; *shoulders* 28.7 ft. across; *chest* 10.8 ft. wide, etc. The immense lotus flower on which the image is seated is 10 ft. high and 68 ft. in diameter; the flower is composed of 56 large and small petals, on which are engraved the representation of the Buddhistic universe (*Sansen-sekai*). The image as well as the lotus stand is composed of separate bronze plates, soldered together and originally gilt all over, though little trace of gold can now be seen. The image was designed by *Kuinaka-muraji-Kimimaro*, and the actual work of casting and setting up was undertaken by *Kakinomoto Otama*,



SACRED DEER AT THE KASUGA SHRINE.

Takechi Makuni, *Takechi Mamaro*. It remains on record that the making of this image required 739,560 *kin* (438 tons) of copper, 12,600 *kin* (8 tons) of white wax, 10,430 *ryō* of gold, and 58,600 *ryō* of mercury. In 752 took place the *Kaigan-kuyō*, or the 'Buddha's Eye-opening Service,' a great festival in honour of the new Buddha, in the presence of the reigning Empress Kōken-Tenno, her father the retired Emperor Shōmu-Tennō, all the royal families and the entire court. The grandeur of the occasion is said to have transcended that of any like ceremony in the past history of Japan. The Great Hall of Buddha has been burnt down twice, and on each occasion the head of the image fell off and was much damaged, first in 1180 and again in 1560. The repairing was done on the former occasion by a Chinese image-maker, *Chinnakei*, and on the latter occasion by *Yamada Dōan*. The Belfry (Pl. I. 4), to the E. of the *Daibutsu Hall*, belongs to the Kamakura Period (13th cent.) and is considered a remarkable work of art. It is now under the 'special protection' of the government. The Bell itself dates back to 752, and its measurements are: height 13.6 ft., outer dia. 9.1 ft., circumference 27 ft., and thickness 9½ in. Any one may strike it on payment of 1 *sen*.

Summai-dō, which stands in the neighbourhood of the belfry, is popularly known as *Shigwatsu-dō*.

Katsan-dō (Pl. M 4), N. of *Summai-dō* and popularly known as *Ryōben-dō*, contains a statue of the high priest *Ryōben*, carved by himself.

Nigwatsu-dō (Pl. M 4), on an elevation E. of *Kaisan-dō*, commands a fine prospect. It was founded in 752 by the priest *Jitchū*, an eminent disciple of *Ryōben*; the present building dates back only to 1669, when it was erected by Shogun Iyetsuna. The main image worshipped is the eleven-faced *Kwan-on*, which according to tradition was picked up in an inlet at *Naniwa* (the present Ōsaka), and is believed to possess the miraculous quality of being always warm like human flesh. Hence the image is popularly known as *Nikushin-no-Kwan-on* or 'Human-flesh *Kwan-on*.' In honour of this image there takes place a special series of religious services called *Shūni-e*, lasting for two weeks from the first day of the second month (lunar calendar), which has been held annually without interruption for over 1,000 years. *Nigwatsu-dō* means the 'Second month temple,' evidently referring to the time of its annual festival. On the 12th day of the festival there takes place a curious ceremony in the form of a torch-light procession through the temple gallery (*Taimatsu-no-Rōka*). The torch consists of a large bamboo, 30 ft. in length, on one end of which are fixed a few pieces of pine-wood, which are lighted. In the early dawn of the same day there takes place a ceremony of drawing water from *Wakasa-i*, a well close to the temple. Then eight large tubs full of the water are taken to the shrine, to be preserved there as sacred water for use during the coming year. To the W. of the shrine is an ancient cryptomeria (*sugi*) called *Ryōben-sugi*, on the branches of which, according to tradition, *Ryōben* as an infant was left hanging and miraculously saved, after having been carried away by a big eagle.

Sangwatsu-dō (Pl. M 4), located a little lower down from *Nigwatsu-dō*, was founded by *Ryōben* in 733, or 15 years before the founding of the Great Buddha Hall. It is one of the oldest temples of Nara, and though its outer sanctuary went through a complete renovation in the 13th century, the inner sanctuary dates back to its foundation, showing still the peculiar style of construction prevailing in the Tempyō Era. The temple contains a famous image of Brahma in 'dried lacquer' work, an art peculiar to the same period. Other buildings of Nara which date back to the same old days are the *Shōsō-in*, the *Tōnan-in-Azekura*, *Kwangaku-in-Azekura*, the *Azekura* in front of the *Sangwatsu-dō*, and the *Ten-gai-mon*.

Shōsō-in (Pl. I. 3), N. of the Great Buddha Hall, is a celebrated storehouse more than a thousand years old, in which are found stored all the articles which were in daily use at the court of the Emperor Shōmu-Tennō; these articles having been offered by *Kōken-Tennō*, the successor of *Shōmu*, after the latter's death, to *Tōdai-ji* for the future bliss of the soul of the deceased Emperor, and stored in this storehouse which was specially built for the purpose. The house is

a rectangular building supported by cylindrical pillars and is 40 yds. in length, 12 yds. in width, and 17 yds. high, constructed by piling up, in the form of a well-crib, the triangular pieces of timber. The house is partitioned into three compartments, each with a separate entrance. The articles contained in it number altogether three thousand, consisting of swords, metal mirrors, musical instruments, articles connected with Buddhistic worship, vestments and ornaments, writing implements, playthings, books and paintings, medicines, spices, *etc.* Some of these are things imported from foreign countries, but a larger number belong to the fine art works of the time,—these and the records constitute an invaluable archaeological museum. The house, however, is not thrown open to the public, though special permission to view the contents is granted sometimes on the occasion of airing them (*mushi-boshi*) in autumn. Models of some of these ‘Treasures’ are exhibited in the Tōkyō Imperial Museum.

Kaidan-in (Pl. L 4), or the ‘Initiation Service Hall,’ is a building erected for holding the service of initiation into the Buddhist faith, conducted by *Kanshi-Daishi*, a famous Chinese priest of the Ritsu Sect. The temple is situated about 0.1 m. W. of the Great Buddha Hall. The images of the Four Deva Kings (*Shiten-ō*) contained in the temple are considered to be the best among samples of the arts of the Tennyō Era and are placed on the list of the ‘National Treasures.’

Shin-Yakushi-ji (Pl. M 7) is outside the Nara Park boundary, being 0.1 m. S. of the *Kasuga-jinsha*. The temple belongs to the Kōgon Sect and was built by *Gyōki* by order of *Shōmu-Tennō* as a thank-offering for the healing of the Emperor’s eye disease. The building remains to-day the same as when it was put up during the Tennyō Era, with the timber left over after the construction of Tōdai-ji. It is under the ‘special protection’ of the government, and contains the images of *Yakushi-Nyorai* and the Twelve Sacred Captains.

Nara, the First Permanent Capital. For many centuries after the foundation of the Empire, the Imperial Court had no permanent capital, being migratory so to speak, each ruler fixing his seat of government anew. But in 709, which was the 2nd year of *Wadō*, in the reign of the Empress Gemmyō-Tennō it was decided to establish a permanent capital of the Empire, after the model of China, and Nara was the site chosen. The new capital was planned on an unprecedentedly great scale, being 2 m. from N. to S. and 1.7 m. from E. to W., with nine large streets intersecting one another. The present city and the park already described form but a small part of the ancient capital,—the Imperial Palace, together with the Government Offices and other residential quarters, *etc.*, having been situated toward the W., outside the present city. In this capital, whose magnificence can be imagined from the few remaining temples, reigned seven monarchs in the space of 75 years, till the seat of government was again removed to Kyōto. On the removal of the

Court to Kyōto, Nara speedily became deserted, the public buildings and private houses being abandoned and left to decay. At present the barren site of the former *Daigoku-den*—the 'Great Hall of State'—and that of *Rashō-mon*, the Main Gate of the Capital, are pointed out to strangers; while several temples yet attest the past glories of the palace quarters of the first permanent capital of Japan.

Kairyū-jī, a temple of the Ritsu Sect founded in 731 by *Kwōmyō-Kōgō*, the consort of *Shōmu-Tennō*, is situated in what used to be the fashionable W. section of the old capital. It is reached after a drive of about 1.6 m. from the *Tengai-mon* of Tōdai-ji, via *Kōfuku-ji* and *Futai-ji*. On entering the temple gate, one notices on the right side the main temple or *Kondō*, and in front the *Sai-Kondō*, which dates back to the 8th century and is now under the 'special protection' of the government. There is, besides, a small five-storied pagoda, modelled after the one at *Saidai-ji*, and set up by the priest *Eison*. This and the three-storied pagoda at *Yakushi-ji* are regarded by architects as good specimens of the style prevailing in the reign of *Tenji-Tennō*.

Hokke-ji, to the W. of *Kairyū-jī*, belongs to the Kogi-Shingon Sect. It was founded by the Empress *Kwōmyō-Tennō* as the head temple of all the provincial nunneries of the Empire, as *Tōdai-ji* was of the provincial temples. The present *Hon-dō* was put up by *Toyotomi Hideyori* (1599-1602), though the image of the 'Eleven-faced *Kwān-on*' contained in it belongs to the date of the foundation of the temple, it being believed that the face of the image was modelled after that of the pious Empress. It is regarded as one of the best specimens of the art of that early period. To the W. of *Hokke-ji* is *Gokuraku-in*, which owns a famous *Jōdo-Mandara* picture.

A Jōdo-Mandara Picture is a painting of *Gokuraku-jōdo* or the Pure Land of Bliss (Paradise). There were in this country three Mandara pictures which won pre-eminent distinction.

(1) One of the three was the *Chikwō-in-Mandara*, a small painting 1½ ft. square, belonging to the Tempyō Era. It depicted what was supposed to be a scene of Paradise, with *Amida*, *Kwān-on*, and *Seishi*, sitting in the midst. This painting has been lost.

(2) *Taima-Mandara*, now owned by the *Mandara-iz* of *Taima, Yamato*. This painting is 15 ft. square, and was painted in 763. It also gives a picture of Paradise similar to that of the *Chikwō-in-Mandara*, with paintings on three of the margins—portraying scenes from the scriptures.

(3) *Seikai-Mandara*, owned by *Gokuraku-in* at Nara, is 7.6 ft. by 6.4 ft., and, in addition to the picture of Paradise done in gold and silver on dark blue canvas, has 16 lotus leaves on the four margins of the picture.

Daigoku-den Site. About 0.5 m. W. of *Hokke-ji* there is a low, grass-covered platform, 42 yds. by 14, believed to be the site of the former *Daigoku-den*, where the Monarch in person conducted the great affairs of the state. At a short distance N.W. from here is a spot called *Ōmiya*, marked by a low growth of miscellaneous trees, where once stood *Dairi* or the Imperial residential quarters.

Aki-shino-dera (0.9 m. N.W. from the *Daigoku-den* site) is a temple founded in 780 by the high-priest *Zenshu*, by order of the Emperors *Kwōnin* and *Kwammu*. Of the original buildings there

remains only the Lecture-Hall, containing, however, many images of superior workmanship.

Saidai-ji (0.7 m. S. of *Akishino-dera*, and 3 m. from Nara) is the head temple of the Shingon-Ritsu Sect and one of the seven great temples of Nara. Founded in 765 by order of the Emperor Shōtoku-Tennō, none of the original buildings remain; the *Hon-dō*, *Aizen-dō*, *Kwan-on-dō*, and others now existing all belong to the Kamakura Period or to still later times. Among its 'Treasures' are things of great value, e.g. the pictures of the sixteen *rakan* and a gilt bronze sanctuary for Buddha's bones.

Tōshōdai-ji (S. of *Saidai-ji* and 2.4 m. from Nara) was founded by the Chinese priest Kanshin in 756, being regarded as one of the 15 great temples, later numbered even among the seven greatest temples of Nara. It is now the head temple (*Honzan*) of the Ritsu Sect. The E. and W. pagodas have disappeared, but the *Kondō* (Main Temple), *Kōdō* (Lecture-Hall), and *Sammen-Sōbō* (priests' quarters) still remain, having withstood the ravages of time for some 1,200 years. Together with the original buildings that remain at *Hōryū-ji*, *Tōdai-ji*, and *Yakushi-ji*, these buildings at *Tōshōdai-ji* constitute the most valuable specimens of the architecture of the Nara Period. As we enter the temple gate we come to a picturesque garden, with evergreen pines growing out of the white sandy ground, and pervaded by an atmosphere of sanctified quietness. The *Kondō* or Main Hall is a building 14 yds. square, with low-hanging eaves on the four sides, while at both ends of the ridge-pole the roof-tiles are turned up in the shape of a cock's tail. The inner sanctuary is 6 yds. by 8, its ceiling being painted in different colours. The building is under the 'special protection' of the government. The chief image contained in the *Kondō* is that of *Sakya-muni-Butsu*, 16 ft. high. The Lecture-Hall, right behind the Main Hall, also belongs to the Tempyō Era,—the building having been originally the audience-chamber in the Palace at Nara. *Raidō* and *Shari-den*, now standing on the left-hand side of the Lecture-Hall, are both parts of the original priests' quarters; the rest of these quarters having been removed to *Hōryū-ji*, where they exist to-day.

Yakushi-ji (0.3 m. S. of *Tōshōdai-ji*, and 1.4 m. from *Kōriyama Station*), one of the seven greatest temples of Nara, is the head temple of the Hossō Sect. Its extensive compounds contain about 11 acres. The temple was founded in 680 as a thank-offering for the recovery from illness of the Empress Kwōmyō-Tennō, but its original stately buildings are all gone, except the three storied pagoda. The *Kondō* or Main Hall is new, dating back to 1674, but it contains a bronze image of *Yakushi-Sunzon*, which has won the highest admiration of critics (notably of Prof. Fenellosa). The seated image is accompanied on its right and left by two minor images of Buddha (called the Sun-light and Moon-light Buddhas). This image of *Yakushi* is glossy black, as if lacquered—the face intensely beautiful and the dress with all its foldings perfect. The image rests on a stand (*shumi-dan*), 9 ft. wide, 17 ft. long, and 5 ft. high; on each of

the four sides of the stand there are carved the ugly, half-length, nude figures of men, and *shijin* (symbols of four directions: *gemmu* (black tortoise), N.; *sairyū* (blue dragon), E.; *byakko* (white tiger), W., *susaku* (red phoenix), S.; cornice, base, and architrave of the stand are beautifully decorated with vine-arabesque, aster, and other geometrical patterns. The Lecture-Hall also contains a bronze image similar to the one above described. According to Dr. Sekino, the former image dates back to the Wadō Era (708-714) and the latter to the Hakuō Era (672-685). The *Tōin-dō*, S. of the Kondō, contains a bronze image of *Kwan-on* (in a standing posture), 7 ft. high, which was a present from the king of *Kudara* (in Korea).



NIGWATSU-DŌ, NARA.

Tō-tō, or the three-storied Pagoda (115 ft. high), has the appearance of a six-storied one, owing to each of the three stories having a terrace on the outside. On examining the top of the spire through glasses, one will find perforated figures of *tennin* (angels) in the act of flying and the inscription of *Tōneri-Shinnō* on the pole, these being considered a rare piece of workmanship. The Pagoda belongs to the reign of *Tenji-Tennō* (662-670). *Bussoku-dō*, opposite to the *Tō-tō*, contains a stone bearing the print of Buddha's foot. In fine, the two temples of *Tōshōdai-ji* and *Yakushi-ji* are regarded as second only in importance to *Hōryū-ji*, for studying the ancient fine arts of Japan.

Nara to Hōryū-ji

Kōriyama (2.9 m. from *Nara*, in 10 min.), with a population of 14,000, is the second largest place in Nara Prefecture. The place with its castle belonged to Daimyo *Yanagisawa* (now Count *Yanagisawa*). At the height of Nara's ancient prosperity, it extended nearly as far as the present town of *Kōriyama*.

Hōryūji (7.3 m. from *Nara*, in 24 min.) is a station named after the famous temple, which is 0.8 m. N. from the station (*Jinrikisha tariff*, 25 *sen* for return trip; 7 *sen* for each hour of waiting).

Hōryū-ji (temple).

Hōryū-ji is the head temple of the Hossō Sect, and one of the Seven Greatest Temples of Nara (*Tōdai-ji*, *Kōfuku-ji*, *Genkō-ji*, *Daian-ji*, *Yakushi-ji*, *Saidai-ji*, and *Hōryū-ji*); of these *Genkō-ji* and *Daian-ji* have disappeared. Hōryū-ji is the oldest existing Buddhist temple in Japan, having been founded in 586—587 by *Shōtoku-Taishi*, by order of the Emperor Yōmei-Tennō,—while several new buildings were added between 593 and 607 (in the reign of the Empress Suiko-Tennō). In these buildings, which number twenty-one, and the images, sacred utensils, *etc.*, altogether numbering 119, contained in them, may be seen the fine arts of Japan of over 1,300 years ago. The government makes contributions to the fund for repairing the buildings. The custodian will act as guide on payment of a fee of 1 *yen* each.

The precincts of the temple are divided into two parts—*Nishi-no-in* or the W. quarter and *Higashi-no-in* or the E. quarter. In the W. quarter, which is entered by *Nan-Daimon* or the ‘Great S. Gate’ and *Chū-mon* or the ‘Middle Gate,’ stand the Kondō (‘Main Hall’), the Lecture-Hall, the Pagoda, *etc.*, which are surrounded by a closed gallery. Outside the gallery and at the back is *Kami-no-dō*, on the W. side *Sankyō-in* and *Saien-dō*, and on the E. side *Shōryō-in* (or *Taishi-dō*), *Kōfū-zō*, and the Dining-Hall. In the E. quarter, also surrounded by a closed gallery, are *Yume-dono*, *Oe-dono*, *Dempō-dō*, while outside to the N. is *Chūgū-ji*.

Butsu-men-Garan is a name sometimes given to the W. quarter (*Nishi-no-in*), from a singular fancy that the main buildings are so situated as to represent a human face: *viz.*, the *Kondō* and *Pagoda*, the eyes; the Lecture-Hall, the forehead; the Belfry and Drum-tower at the sides, the ears; the storied Middle Gate, the nostrils; and the Great S. Gate, the mouth.

Nan-Dai-mon (Great S. Gate) dates back to 1439, when it was put up to replace the original gate. It is under the ‘special protection’ of the government. On entering the gate we come to the Middle Storied Gate, 40 ft. by 28, also under the ‘special protection’ of the government. It dates back to the Wadō Era (708–714) and contains in its niches the two Deva Kings. This gate, the Kondō, and the Pagoda are the oldest buildings extant, and belong in style to what Japanese architects call the ‘*Suiko-shiki*.’ Within the gate and surrounded by a closed gallery are the Main Hall, the Pagoda, the Lecture-Hall, the Belfry, and the Drum-tower. The gallery dates back to the same period as the gate.

Main Hall (Kondō) is a rectangular building, 46 ft. by 35 ft., and 58 ft. high (from ground to the ridge); it is a massive and stately structure resting on stone foundations and having a double roof. Inside, the four walls are painted with pictures of the Buddhist Paradise, and the ceiling is decorated with lotus flowers. These mural paintings are attributed by some critics to *Tori-Busshi*, and by others

to a Korean priest *Donchō* (or *Tam ching*). Perhaps there is more reason, judging from the style, to attribute them to the latter, hence to a period later than the time of construction of the building. According to a book entitled *Nippon Bijutsu Ryakushi* (Brief History of Japanese Fine Arts), "The painter probably belongs to the Indian School of Painting, as modified under Chinese influences, so that these mural paintings are a priceless memorial of the fine arts of thirteen centuries ago, being a fruit of the intercourse of India, China, and Japan." These frescoes, together with the brocade banner displaying pictures of the Four Deva Kings (*Shitennō*), and the personal sanctuary (*Zushi*) of Lady *Tachibana*, are among the rare works of art of ancient Japan. In the sanctuary of the Main Hall are enshrined on a platform several images,—the chief one being a gilt bronze seated figure of *Sakya-muni-Butsu*, surrounded by *Yakushi-Nyorai* and *Amida* (both standing and in gilt bronze), the Four Deva Kings (standing and carved in wood), and *Amida-Sanzon* (seated and in gilt bronze). But a work of even greater value from an artistic and archaeological point of view is the personal sanctuary of the Empress Suiko-Tennō, known also as *Tamamushi-no-Zushi*. This shrine rests on a double stand, the first one 4.5 ft. sq. and 1 ft. high and the second (*Shumidan*) 3.1 ft. high. The shrine is 3.6 ft. high and made of wood. The entire exterior of the shrine as well as the four sides of the double stand are lacquered and painted according to what is known as the *Tori-Busshi* style. The paintings represent a religious celebration in honour of Buddha's bones; a religious enthusiast allowing himself to be eaten alive by a hungry tiger; Shumisen; and the fraternization of different *Bosatsu*. The name of *Tamamushi-no-Zushi* arose from the fact that the portions other than those painted in lacquer as above described were ornamented by laying on the transparent wings of a beetle, *Chrysochroa elegans*—*tamamushi*—which were kept in place by gilt metal fixings. The wings of course have now all disappeared. In the decoration of *Tamamushi-no-Zushi*, the most interesting things are the metal fixings and paintings (*midamoyō*). Among them one will find designs of honeysuckle and lotus and other arabesques, which are characteristic of the ancient Greek, Arabian, Assyrian, and Indian arts.

Five-storied Pagoda, W. of the *Kondō*, is 25 ft. sq. and 112 ft. high, and on its ground-floor are enshrined terra-cotta images, statues, and paintings of natural scenery, part of the clay used in the work having been brought over from India and part from China. The dates of these works are not exactly known, but there is no question of their great antiquity.

Daikō-dō, or Great Lecture-Hall is behind the *Kondō* and the Pagoda, and measures 134 ft. from E. to W. and 79 ft. from N. to S. The present building dates back to 991, the original one having been destroyed by a thunderbolt. The chief image enshrined is that of *Yakushi*, surrounded by the Four Deva Kings. The Belfry on the left and the Drum-Tower on the right, as we leave the Great Lecture-Hall, are both two-storied. Thus within the closed gallery

stand the Main Hall, the Pagoda, the Lecture-Hall, the Belfry, and the Drum-Tower, which fancy has pictured as representing a human face (see a previous note). This closed gallery is altogether 1,054 ft. long and is pierced by three gates, besides the *Chū-mon* or 'Middle Gate.' On leaving the closed gallery by the S. gate, we come to *Kōfū-zō*, a store-house containing many ancient works of art. The E. quarter, or *Higashi-no-in*, was originally a palace of *Shōtoku-Taishi*, but the present buildings were erected in 739, the palace having been previously destroyed in the conflict with *Soga-no-Iruka*. The E. quarter is enclosed by a gallery similarly to the W. quarter; and on entering we first visit *Yume-dono*, or 'Hall of Dreams,' which is an octagonal building (each side 15 ft. in length), located almost in the centre of the enclosure. It is dedicated to *Kwan-on*, of whom there is an upright gilded wooden image (over 650 years old). The image is believed also to be a life-sized representation of *Shōtoku-Taishi*. Behind *Yume-dono* is *Oe-dono*, or Painted Hall, which contains mural paintings (in Tosa style) of the chief incidents in the life of *Shōtoku-Taishi*, and *Shari-dono*, which is dedicated to a fragment of Buddha's bone. To the N. of *Oe-dono* is *Dempō-dō*, and to the W. of it the Belfry.

Chief festivals. *Hōryū-ji* celebrates two annual festivals—*Shūni-e* and *Shōryō-e*.

Chūgū-ji close to *Hōryū-ji*, is a temple belonging to the Shin-gon-Ritsu Sect, being originally founded by *Shōtoku-Taishi* for the future bliss of his mother. Among the 'Treasures' of the temple is a hanging Mandara-screen of brocade-work, which is considered to be the earliest work of the kind made in this country,—the weaving having been done by a court lady, at the command of the Empress Suiko-Tennō.

Hōrin-ji, 0.5 m. N.E. of *Hōryū-ji*, belongs to the Kogi-Shingon Sect. The temple was founded by *Shōtoku-Taishi* and was enlarged by his son Prince Yamashiro-ōe. In the Main Hall or *Kondō* is enshrined the seated gilt bronze image of *Yakushi-Nyorai*, in the same style as the image in the Main Hall of *Hōryū-ji*. The three-storied Pagoda also dates back to the founding of the temple.

Hōki-ji, 0.4 m. E. of *Hōrin-ji*, belongs to the Hossō Sect; it was founded by the Empress Suiko-Tennō. The chief image of the temple is the Eleven-faced *Kwan-on*. The three-storied Pagoda (21 ft. sq. and 69 ft. high) also belongs to the time of the founding of the temple. This and the one in *Hōryū-ji* are considered invaluable specimens of the architecture of the reign of *Suiko-Tennō*. All these buildings are under the 'special protection' of the government.

Hirose-jinsha, 1 m. S.E. of the *Hōryū-ji* Station, is one of the oldest Shintō shrines in Japan. It is dedicated to *Wakaukame-no-Mikoto*, the deity guarding over the cereals.

Ōji (9.5 m. from *Nara*, in 31 min.) is a junction station for the Wakayama Line (see P. 181 for the description of the Wakayama Line and the Line between *Ōji* and *Ōsaka*).

Route by the Sakurai Line.

The Sakurai Line is a short local railway of 18.2 m. (covered in about 1½ hr.) making three sides of an irregular quadrilateral; it begins at Nara and going via *Sakurai* ends at *Takada*, where the line joins the Wakayama Line.

Ichi-no-moto (4.5 m. from *Nara*, in 25 min.) is near *Kakinomoto-dera*, a temple which contains the statue of a famous poet, *Kakinomoto-no-Hitomaro*. The tomb of the poet is close by the temple.

Tamba-ichi (6.1 m. from *Nara*, in 33 min.) is a pretty town of 8,000 inhabitants. It is famous as being the Headquarters of the *Teuri-Kyōkwaï*, a recently founded and flourishing sect of Shintoism. Besides the chief buildings, there is a middle school maintained by the sect. The tomb of *Mrs. Nakayama Miki*, founder of the sect, is on a pine-covered hillock to the N. of the town and much resorted to by devotees. A great crowd of pilgrims gather to celebrate the annual festivals, which take place in January (6th, 8th) and in Spring and Autumn. *Isonokami-jingū*, also called *Furu-jinsha*, 1.4 m. E. of the station, is dedicated to *Futsu-no-mitama*, a sword which according to tradition was presented by *Takakuraji* of *Kumano* to the first Emperor Jimmu-Tennō, on the occasion of his eastern expedition. The sword was at first kept at the Court, but was, together with the *Totsuka-no-tsurugi* with which *Susanoo-no-Mikoto* killed *Yamata-no-Orochi*, enshrined here in the reign of *Sujin-Tennō* (1st cent. B.C.).

Miwa (11.1 m. from *Nara*, in 57 min.). It is 0.3 m. to the *Ōmura-jinsha*, situated at the foot of *Miwa-yama*. Dedicated to *Ōmonushi* and founded in the 1st century B.C., the temple is believed to be the oldest in this country. The hill itself had long been regarded as the holiest of sanctuaries, so that originally there was only one building as oratory, but a few years ago the temple buildings were erected. The whole precincts thus embraced an area of 735 acres. The hill *Miwa-yama* is covered with a thick growth of cryptomerias. Around the temple buildings there are many cherry-trees.

Hase-no-Kwan-on is a famous temple at the base of *Hase-yama*, which is reached by taking a gradually ascending road for about 2.4 m. from *Ōmura-jinsha*. It may also be reached in 18 min. from the Sakurai Station, where a steam light railway (3½ m.) is available, *fare 12 sen*, cars run every 30 or 40 minutes. The place is rich in classical memories, as it used to be a favourite resort of the Court nobles from *Nara*. The temple was founded in 686 by *Dōmyō-Shōnin*; the main temple, *Shin-Hase-dera*, where the Eleven-faced *Kwan-on* is enshrined and which is the head temple of the Shingi-Shingon Sect, was erected by *Tokudō-Shōnin* in the reign of *Shōmu-Tennō* (724-748). As we enter the storied gate, containing the usual Deva Kings, we ascend by a gallery the lower slope of *Hase-yama* till we come to the main temple. There are other buildings—lecture-halls and dormitories for priest-students. The gallery is altogether 184 yds. long and is hung with numerous

metal lanterns of archaic design. People often visit the temple at night in Spring, when the cherries being in full blossom and the lanterns lighted, they almost feel themselves transported to scenes of one thousand years ago. The Main Hall is 30 yds. by 29 yds. and holds as its chief image the Eleven-faced *Kwan-on*. The door of the sanctuary and the cylindrical pillars around it are lacquered with gold-dust. Among the 'Treasures' is *Sentai-Sakya-ita-Butsu*, an engraved picture of a thousand Buddhas on a copper plate; the plate being 2½ by 2 ft. and 0.6 ft. thick. It is an exceedingly fine piece of work, attributed to *Dōmyō*, in 686, the date *Shuchō-gwannen* (1st year of Shuchō) being clearly marked on the plate.



THREE BRONZE BUDDHA-IMAGES, HORYŪ-JI.

Sakurai (12.2 m. from *Nara*, in about 1 hr., 1 m. from *Miwa*), is a town of local importance (Pop. 5,000). *Tanzan-jinsha*, 4 m. from the station and situated at the N. base of the hill *Tō-no-mine*, is dedicated to *Kamatari*, the founder of the Fujiwara Family, Kamatari's tomb being at the summit of the hill. After the first *torii* the path is rich in fine scenery, and after crossing the bridge *Yakata* we find ourselves almost at the foot of the hill, which is covered with a thick growth of large trees. Near the temple, cherry and maple-trees are plentiful. The temple was founded in 701 by the priest *Jōe*—a son of *Kamatari*—in obedience to the latter's expressed wish. The temple grew rapidly in importance with the increase of the power of the Fujiwara Family, until a great many gorgeous buildings came to stand by the mountain side. The Main Temple has since been rebuilt thirteen times, and the present building is remarkable for the striking contrast between its outside and

inside—for while the exterior is resplendent with gorgeous colours, gold, blue, and red, the interior is entirely uncoloured, showing the bare natural wood. The Main Hall and the Oratory are connected by two parallel galleries—the E. gallery being called *Tōsui-rō* and the W., *Seisui-rō*. The thirteen-storied Pagoda, before the storied gate, is 42 ft. high and 9 ft. square. This is believed to be the earliest of the thirteen-storied pagodas. From behind the pagoda a path leads to the summit (distance about 0.7 m.). The tomb of Kamatari at the summit is supposed to emit rumbling sounds, whenever a national calamity is imminent. The summit commands a wide and splendid view of the larger half of the plain of Yamato.

Unebi (15.2 m. from Nara, in 1 hr. 13 min.). *The burial-place of the Emperor Jimmu*, which is at the N.E. foot of Mt. Unebi, is 1.2 m. S. of the station. The tumulus which marks the place of burial is fenced round and further surrounded by a double line of ditches, the area enclosed being 240 yds. sq. *Kashihara-jingū*, 2 m. S. of Unebi Station and at the S.E. side of *Unebi-yama*, is dedicated to *Jimmu-Tennō* and his consort. The temple was founded in 1890, the shrine proper and oratory having formerly been parts of the Imperial Palace in *Kyōto*,—the timbers of which were brought over here and set up. The place is believed to have been the site of the first Imperial Palace, where *Jimmu-Tennō* was crowned.

Kume-dera, 0.3 m. S. W. from *Kashihara-jingū*, is dedicated to *Yakushi-Nyorai*; and in the *Kwan-on-dō*, a smaller temple, are contained the image of the Eleven-faced *Kwan-on* and that of *Kume-no-Sennin*.

Kume-no-Sennin. Once upon a time a man by the name of *Kume*, by a severe religious exercise acquired the supernatural power of flying through the air, thus becoming a *sennin* (genius, fairy). Later on, however, while enjoying a flight he happened to see right beneath him a maiden, whose white legs were too prominently visible, as she squatted by a brook washing cloth. Thereupon, being seized by carnal desires, he lost all the powers of a sennin and fell to the earth right in front of the maiden. Now it happened that when an Imperial Palace was being built in the Takaichi County of Yamato, this *Kume-no-Sennin*, having become an ordinary mortal, was among the requisitioned labourers. His story soon reached the ears of the officials, who advised him in jest to practice the religious exercise again, so that he might send the timber flying through the air instead of carrying it himself. Whereupon *Kume* devoted himself again to religious exercises, and on the eighth day, to everybody's surprise, quite a quantity of timber came flying from a mountain side. Then *Kume* was no longer a butt, but a revered man among his fellows.

Takada (18.2 m. from Nara, in 1 hr. 23 min.) is the W. terminus of the Sakurai Line, where it joins the Wakayama Line (see P. 181).



AN ORNAMENTAL TILE.—*Tōdai-ji, Yamato.*

Route XXII. Kwan-sai Main Line, E. of Nara.

The railway which connects Ōsaka with Nagoya, by way of Nara, is known as the Kwan-sai Line (108.8 m., covered in 6 hrs. 8 min.). For a description of the route between *Minato-machi* and *Ōji*, and *Ōji* and Nara, the reader is referred to Pp. 181 and 309 respectively. The description here given covers only the portion between Nara and Nagoya.

Kizu (29.9 m. from *Minato-machi*, in 1 hr. 45 min.) is the station where the Kwan-sai Line is joined by the Nara Line from Kyōto and by the Sakura-no-miya Line from *Sakura-no-miya*, Ōsaka.

Kasagi (37.7 m. from *Minato-machi*, in 2 hrs. 18 min.) is rich in the beauties of mountain and stream. **Kasagi-Onsen**, 0.2 m. N.E. from the station and by the River Kizu-gawa, is a hot carbonated spring (Inn, *Kasagi-kwan*). Many people resort here, not only on account of the spa, but for the beautiful country life and the fishing in summer.

Kasagi-yama (0.1 m. from the station) is easily climbed, as it is but 0.5 m. from the foot to the summit. It is a famous spot, being the place where the Emperor Godaigo-Tennō took refuge when he fled from Kyōto. The temple Kasagi-dera (at the summit), where the Emperor once stayed, has since been almost entirely destroyed by fire. The temple grounds contain a large number of *ume* (plum) and cherry-trees, while the view of the surrounding country is splendid. There are also a number of large, singularly shaped rocks, to which various names have been given, such as *Yakushi*, *Miroku*, *Kōkūzō*, *Kasagi-ishi* (the largest of these is about 150 sq. ft. in area). **Kasagi-ishi**. A story goes that the Emperor Temmu-Tennō (in the 7th cent.) was once caught in a tremendous rain-storm on this hill, when the *Kōkūzō-Bosatsu* appeared and gave him shelter. The Emperor thereupon vowed to dedicate a temple to this deity, as a thank-offering for the kindness done him, and as a pledge he took off the hat he was wearing and laid it on a rock,—hence the name of the rock and the hill (*Kasagi* meaning ‘hat laying down.’)

Tsuki-ga-se Plum Grove.

a) **Routes to Tsuki-ga-se.** Shima-ga-hara (45.5 m. from *Minato-machi*, in 2 hrs. 48 min.) is the nearest station to Tsuki-ga-se, the largest *ume* (plum) grove in Japan (6 m. from the station to Tsuki-ga-se; *jinrikisha* available, road bad). Tsuki-ga-se may also be reached from the next station, *Ueno*, (distance 9.8 m., excellent road for *jinrikisha*). From Nara to Tsuki-ga-se there are two roads—one across the mountain-pass of *Ishikiri-tōge* (distance 15.9 m., *jinrikisha* not available), and another, much longer, *via Ninniku-san* and *Yagyū*.

b) **Situation.** Tsuki-ga-se is the general name given to a region extending for 5 m. along the borders of Yamato and Iga Provinces—the region lying along the River Nabari-gawa, as it winds among a cluster of mountains two to three thousand feet high. Tsuki-ga-se as

a general name comprises the village of *Tsuki-ga-se-Mura*, composed of the sub-villages of *Momo-ga-no*, *Tsuki-no-se*, *Nagabiki*, *Oyama*, and *Ishiuchi*, as well as other neighbouring places, such as *Osose*, *Hirose*, *Dake*, *Shirakashi*, and *Haruta*. Among these, however, ume-trees are found in the greatest abundance at *Oyama*, *Tsuki-no-se*, *Momo-ga-no*. *Tsuki-ga-se* has been celebrated all over Japan ever since a famous scholar, *Saitō Setsudō*, in the first quarter of the 19th century wrote an essay eloquently describing its beauties. For these innumerable ume-trees, now so justly famous on account of their flowers, were originally planted not for the sake of their blossoms, but in order to



VIEW OF KASAGI-YAMA FROM THE KIZU-GAWA BANK.

get a colouring substance, called *Ubai*, from the stones of their fruit, and no effort had been made to spread the fame of their flowers. Of late, however, owing to the introduction of foreign chemical dyes, the demand for *Ubai* has ceased and the owners of these trees have lost a source of revenue. In order, therefore, to prevent the destruction of the trees, a society called *Hoshō-kwai* has been organized, which means the 'Society for Preserving the Beauty' of *Tsuki-ga-se*.

c) *Time of Visit*. The time to see the ume-blossoms is between the middle of March and the early part of April. The Spring equinox is considered the best time.

d) *Tsuki-ga-se Itinerary*. On our arrival at *Tsuki-ga-se* we should alight from our *jinrikisha* at a tea-house of *Oyama*, and, instead of taking the new road along the River *Nabari-gawa*, which is also known by the name of *Satsuki-gawa* (from the innumerable *Satsuki* or azaleas which blossom on the river-banks), take an old

and smaller path toward the right. (Visitors will do well to send their *jirikisha* to the end of Tsuki-ga-se, so that they may ride back on their return.) This old path climbs an ascent of about 0.3 m. till it reaches a cliff above which stands the temple *Shinfuku-ji*. This spot is called *Hōra-dani*. From here on we find ourselves in the midst of ume-blossoms, for on the hillsides above and in the valley around us there seems to be nothing but these blooms. Now taking the path in front of Shinfuku-ji, leading toward the N., we come after about 0.1 m. to the *Sangaku-in*, which is associated with the famous poets *Shōdō*, *Seigan*, and *San-yō*, each of whom once stayed at the house. Now turning S., after another 0.1 m. we reach *Tenjin-mori* (a shrine dedicated to *Sugawara Michizane*, surrounded by tall trees), which is a capital spot from which to view the blossoms. The valley below is called *Sagashi-kubo*. Crossing a short upward path we come to *Iwai-dani*, whence our path twists and turns repeatedly—this part is called *Daikwan-zaka* and the valley at the left *Ōtani*—till we come to an open space called *Hitome-sembon*, where there is a tea-house called *Gyokukai-tei*. *Hitome-sembon* means literally 'a thousand trees at one glance,' for from here one of the grandest views of Tsuki-ga-se may be obtained—the flowers in all their refined beauty and perfume fill the vale and cover the hills before us, while below at our feet flow the blue waters of the 'Azalea' River. Now we descend a slanting 'Nightingale' path ('*Uguisu-dani*')—passing by a cascade, *Hatsune-no-taki*, in the valley—and reach the new road by the river. Here stand two or three old-fashioned inns and the office of the *Hoshō-kwai*. Passing on we soon come to *Tsuki-ga-se-bashi*, a bridge 100 yds. long, in a very pretty spot. Taking a path toward the right, we come after 0.1 m. to an old narrow path with a sharp ascent, at the end of which we reach a platform whence the view is indeed glorious. This is the second *Hitome-sembon* spot. Ascending still further, we come to a number of old-fashioned inns, at the back of which towers a peak called *Sōbi-zan*. We are now at the highest point in Tsuki-ga-se, and the view is superb. Now descending a narrow path, we come to the new road again and soon reach *Momo-ga-no*, which is by the river, shut in by mountains and covered with ume-blossoms. Passing on we come to a bridge, *Ryūō-bashi*;—this is *Mikaeri-sembon*, literally 'a thousand trees at one glance backward,' for here we come almost to the end of our itinerary. From the W. side of the bridge, we take a turn to the left to see the cascades, *Ryūō-daki* and *Fudō-daki*, and a hill called *Unkei-zan*. Tsuki-ga-se is thus not only celebrated for its ume-blossoms, but the place itself possesses exquisite natural scenery. On the way back from Tsuki-ga-se it will be a good plan to visit *Kasagi*, if the place has not been seen on the way out. *Specialties of Tsuki-ga-se*,—jelly made from ume fruits and preserved *Wasabi* (*entrema*).

Ueno (50 m. from *Minato-machi*, in 3 hrs. 8 min.) is the most flourishing town in the province of *Iga*, having a population of 16,310 (*households*, 3,108). The *castle* (at the N. corner of the town),

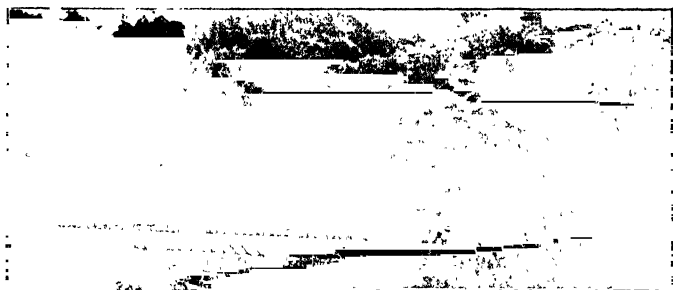
which belonged to Daimyo *Tōdō*, is now in ruins, and the site has been turned into a public park. As it commands a wide prospect and is well shaded by large, stately trees, among which maples and cherries are also found, the place is a favourite resort of the townspeople. **Industrial Products**.—*Karakasa* (umbrellas) and *Iga-yaki* (pottery). *Bashō's* Memorial Tomb, at the Aizen-in Temple of this town, marks the spot where a lock of hair of the celebrated *Haikai* poet Bashō was buried, he having been born in this town. Itinerary from here to Tsuki-ga-se, see Shima-ga-hara P. 316.

Sanagu (52.5 m. from *Minato-machi*, in 3 hrs. 17 min.) is 1.2 m. N. of *Aeno-kunitsu-jinsha*,—the latter being the largest Shintō shrine in Iga Province.

Tsuge (59.1 m. from *Minato-machi*, in 3 hrs. 37 min.) is the junction station where a connecting railway—Kusatsu Line—from *Kusatsu* (Tōkaidō Main Line) joins the Kwansai Line. For travellers from Kyōto visiting *Yamada* (Ise Shrines), it is usual to take the Tōkaidō Line as far as Kusatsu and there change for Tsuge, in order to reach the Kwansai Line. This line between Tsuge and Kusatsu is 22.6 m. long, covered in 1½ hr. (There is also a connecting line—Ōmi Railway—between *Kibugawa* of the Kusatsu Line and *Hikone* of the Tōkaidō Main Line (27 m., in 1 hr. 24 min.).

Seki (68 m. from *Minato-machi*, in 4 hrs. 8 min.) means a 'Frontier Barrier,' being so named from the barrier which was set up here in ancient times. *Jizō-in* is a famous shrine dedicated to *Jizō-Bosatsu* and founded by *Gyōki*.

Kameyama (71.5 m. from *Minato-machi*, in 4 hrs. 17 min.). From here starts the Sangū Line, leading to the port of *Toba*, via *Yamada*, the seat of the celebrated shrines of *Ise*, (44.8 m. to *Toba*, in 2 hrs. 5 min.; to *Yamada* in 1 hr. 42 min.). Between Ōsaka and *Toba* three through-trains are run daily each way. For description of the route between *Kameyama* and *Nagoya* (37.3 m., in 1 hr. 41 min.) see P. 226.



TSUKI-GA-SE PLUM GROVE.

Route XXIII. Pilgrimage to the Ise Shrines.

The routes to Ise Shrines (Yamada City) from some chief cities are as follows:—

(1) From *Kōbe* to *Yamada*: by the Tōkaidō Line to Ōsaka, thence either by the Jūtō Line to *Tennōji* or by *jinrikisha* or carriage to Minatomachi Station at the S. end of Ōsaka; from either *Tennōji* or Minatomachi by the Kwansai Line as far as *Kameyama*, after which by the Sangū Line to *Yamada*. There are daily several through-trains, which, starting from Minatomachi (and touching at *Tennōji*), reach *Yamada* (without change of cars at *Kameyama*). From *Kōbe* to *Yamada* occupies about 7 hrs. 20 min. *Fares*, ¥4.50 (1st class), ¥2.70 (2nd class).

(2) From *Kyōto* to *Yamada*: by the Nara Line as far as *Kizu*, thence by the Kwansai Line to *Yamada* *via* *Kameyama*; the journey taking about 5 hrs. 30 min. *Fares*, ¥3.65 (1st class), ¥2.19 (2nd class). There is another route from *Kyōto*, *via*., the Tōkaidō Line to *Kusatsu*, thence by the Kusatsu Line to *Tsu*, *e*, there changing for the Kwansai Line; but the other route is much to be preferred.

(3) From *Nara* to *Yamada*: by the Kwansai Line to *Kameyama*, thence by the Sangū Line to *Yamada*.

By taking through-trains, the trouble of changing cars at *Kameyama* may be avoided. *Fares*, ¥3.10 (1st class), ¥1.86 (2nd class).

(4) From *Tōkyō* (or *Yokohama*) to *Yamada* (about 11–12 hrs.): by the Tōkaidō Line as far as *Nagoya*, thence by the Kwansai Line as far as *Kameyama*, where starts off the Sangū Line as already explained. Several through-trains are run daily between *Nagoya* and *Yamada*. *Fares*, (from *Tōkyō*) ¥8.30 (1st class), ¥4.98 (2nd class); from *Yokohama* ¥7.98 (1st class), ¥4.79 (2nd class).

(5) From *Tsuruga* to *Yamada*: by the Hokuroku and Tōkaidō Lines as far as *Nagoya*, thence as already described (4), *Fares*, ¥5.03 (1st class), ¥3.02 (2nd class).

Sangū Line—Kameyama to Toba.

Kameyama (37.3 m. from *Nagoya*, in 1 hr. 32 min. Inn, *Araki-ya*) is the station whence the Sangū Line or 'Pilgrim Railway' starts off. Passengers for *Uji-Yamada* or *Toba* are required to change to the Sangū Line. *Kameyama Kōen* (a public park) is 0.4 m. N. of the station, occupying the site of the castle formerly owned by the Dai-myō *Ishikawa*.

Nobono-jinsha, 2.4 m. N.E. of the station, is dedicated to *Yamatotake-no-Mikoto* (97–113 A.D.), whose tomb—*Shiratori-no-Misasagi* or *Nobono-no-Goryō*—is in the temple compound (see P. 191).

Ishinden (44.8 m. from *Nagoya*, in about 2 hrs.). *Senshū-ji* (near the station) is the famous head temple of the Takata Branch of the Shingon Sect. Its large buildings may be seen from the train. The temple grounds cover 10,864 *tsubo* (9 acres). This temple was originally located at *Takata*, Haga County, Shimotsuke Province, where it was founded by *Shinran-Shōnin* (*Kenshin-Daishi*). In 1789 it was removed to the present site by *Shin-e-Shōnin*. It was afterwards appointed a special place of supplication for the Imperial family. The chief image of the temple, *Ikkō-Sanzon* or *Amida*, carved by *Jikaku-Daishi*, is famous as having once received the personal homage of the Emperor Sakuramachi-Tennō. In the *Edō* is placed the statue of *Kenshin-Daishi*, carved by the *Daishi* himself, and in front of the building there are a *bodai-ju* (*Ficus religiosa*) and a drooping willow.

For the past three centuries the temple has always had for its superior either an Imperial Prince or a Court noble of distinguished lineage. The present superior is Baron Tokiwai.

Tsu (46.9 m. from *Nagoya*, in 2 hrs. 4 min.), Inns: *Teichō-kwan*, *Daiikwan-tei*, *Kokubu-ya*, *Oka-Sō*, *Hayashi-ya*, *Matsusaka-ya*.

The city of *Tsu* is situated on the Bay of *Ise*; its port being at the mouth of the *Iwata-gawa*. Formerly the castle town of the Daimyo *Tōdō*, it is now the seat of government of Mie Prefecture. The city is intersected by two rivers, one already mentioned and the other the *Ano-gawa*. It measures 4.3 m. by 1.6 m. and has a population of 46,761 (households, 8,674). The busiest quarters are *Daimon-machi*, *Wakebe-machi*, *Kyōguchi-Tatemachi*. There are two railway stations,—*Tsu* Station in the N. and *Akogi* Station in the S. of the city. Special industrial products: *Akogi-yaki* (porcelain), *tsumoji* (woven stuff), *nasubi-uchiwa* (round fan), *kasa* (parasol).

Niezaki is its port, which though small, offers anchorage to numerous steamers. The place is a sea-bathing resort. At the entrance of the port is a lighthouse.

Public Offices, Banks, etc.:—Mie Prefectural Office,* 105th Bank, Mie Agricultural and Industrial Bank, *Tsu* Agricultural and Commercial Bank, Municipal Office, Chamber of Commerce, Rice Exchange, Industrial Museum, Mie Spinning Mill (branch), Agricultural Experiment Station, Technical Experiment Station. **Newspapers**:—*Ise Shimbun*, *Mie Shimbun*, *Mie-Nichinichi-Shimbun*.

***Mie Prefecture** is conterminous with *Wakayama* Prefecture in the S.W., with *Nara* Prefecture in the W., with the Prefectures of *Kyōto*, *Shiga*, and *Aichi* in the N.; toward the E. it faces the Bay of *Ise*. The prefecture comprises the three provinces of *Ise*, *Iga*, and *Shima*, and a portion of *Kii* Province, and consists of 3 cities (*Tsu*, *Uji-Yamada*, and *Yokkaichi*) and 18 counties. With an area of 1,958 sq. m., *Mie* has 1,090,886 inhabitants. *Tsu* is the capital of the prefecture.

Products. *Mie* is a well-known rice-producing prefecture (annual output, 6,500,000 bushels), - the rice being known in the market as *Ise-mai* or *Sekitori-mai* on account of its superior quality. The prefecture also produces a large amount of tea, cotton-cloth (annual output ¥12,187,703), known as *Ise-momen* and *Matsusaka-momen*. Among its fishery products are lobsters (*Ise-ebi*), sardines, and bonitoes. The culture of pearl-oysters* has become of late an important industry.

***Pearl-oyster culture.** The now well-known Mr. Mikimoto (store at *Ginza*, *Tōkyō*) was a pioneer in pearl-oyster culture. In 1893 he began to cultivate pearl-oysters at *Shimmei-ura*, on the coast of *Shima* Province, the shells being gathered every fourth year. At first the cultivated area was but 60,000 *tsubo* (50 acres), but it has since been increased to 1,137,900 *tsubo* (930 acres). It is now found, as the result of experiments, that the shells growing wild contain only one pearl in every 1,000 shells, while in the case of cultivated ones, more than one-half of them contain pearls, which are moreover in point of quality by no means inferior to natural pearls. The *Mikimoto* Store constantly receives large orders from foreign countries.

Tsu Kōen, a public park 0.2 m. S.W. of *Tsu* Station, originally a villa of the Daimyo *Tōdō*, is a fine landscape garden, consisting of

hills, groves, and a pond, and containing numerous cherry-trees and azaleas. From the top of a hill may be obtained a charming view of the sea, flecked with innumerable white sails. At the foot of the hill is the 'Fencing Hall' belonging to the local branch of the Butoku-kwai. The 'Ano-Tsu-Club' stands on a hill in the centre of the park.

Castle Site. The Castle of *Tsu* (1.2 m. from *Tsu Station*), originally built by *Tonda-Shinano-no-kami*, was afterwards transferred to the *Tōdō* Family. In the precincts stand the *Shintō* temple of *Kōzan-jinsha*, dedicated to the founder of the *Tōdō* Family, and a mansion of Count *Tōdō*. The moats around the castle still remain, and in summer time are gay with lotus flowers. The place of the castle buildings is taken by a local court of justice and the prefectural normal school.

Kuran-on-ji, in the middle of the city, is a large Buddhist temple of the Shingon Sect. Rebuilt in the time of *Tōdō Takatora*, it was, during the feudal period, the family temple of the Daimyo *Tōdō*. In the neighbourhood of the temple are found theatres, bazaars, variety shows, etc.—a copy on a smaller scale of *Asakusa* in *Tōkyō* and *Sen-nichi-mae* in *Ōsaka*.

Niezaki is a beautiful beach (about 2.4 m. from *Tsu Station*), there being in sight numerous islets, as well as the promontories and hills of the W. coast of the Bay of *Ise*, while, on the opposite shore, the *Irako* Promontory comes into view.

Akogi-ga-ura, further S. of *Niezaki*, is also a beautiful beach and a sea-bathing place. *Akogi-zuka** is an old solitary tombstone, surrounded by a grove of trees, about 0.7 m. from *Akogi Station*. On it are found inscribed '*Akogi-zuka*,' and a verse by the famous *Bashō*:—

Tsuki no Yo ni

Nani wo Akogi ni

Naku Chidori.

"This moon-lit night, Akogi nigh,

Ye plovers gold,

Why do ye cry?"

***Akogi-zuka** is celebrated in ballad-dramas. According to tradition, once upon a time a fisherman of *Akogi* violated a prohibition to fish in the neighbourhood of *Akogi*, the fish at this spot being reserved to be offered at the *I-se* Shrines. The said fisherman was punished with death: whereupon ever afterwards, on the night of the anniversary of his death, there would be heard the sound of some one throwing a net, though no one was to be seen. The villagers have accordingly built a tomb and a shrine by way of propitiation.

Yūki-jinsha, a large *Shintō* shrine 10.8 m. from *Akogi Station*), is dedicated to *Yūki Munehiro*, a loyal and veteran leader on the side of the legitimate Emperor *Godaigo*. *Yūki* held a fief in *Ōshū* or North-Eastern Japan, and when the Imperial cause was almost hopeless, he volunteered to go back to his fief, in company with an Imperial Prince, *Yoshinaga-Shinnō*, and a high court official *Kitabatake Akinobu*, there to raise the Imperial standard. They started in boats from *Ōminato*, but unfortunately the boat which was carrying *Yūki* was blown away by a storm, and, being separated from the others, was compelled to come back to *Ise*, where *Yūki* was taken ill and died (1338).

Matsusaka (58.8 m. from Nagoya, in 2 hrs. 39 min.; Inns: *Yamagawa Hotel, Wada-Kin*) is a town of considerable importance, being situated midway between *Tsu* and *Uji-Yamada*. Ōguchi Port, 2.4 m. E. of *Matsusaka*, is its outlet toward the sea. The chief product of *Matsusaka* is *Matsusaka-momen* (a cotton stuff). The town has a population of 15,840.

Matsusaka Kōen, a public park (0.5 m. S. of the Station), is in the W. part of *Matsusaka*. The park occupies the site of an old castle, the foundation stones of which still remain. The place abounds in large trees and contains a temple—*Nanryū-jinsha*—which is dedicated to Lord *Tokugawa Yorinobu*, the founder of the *Kishū* Branch of the *Tokugawa* Family; (*Matsusaka* was a part of the fief of that branch family). The place commands a fine sea view.

Yamamuroyama-jinsha, a Shintō shrine dedicated to *Moto-ori Norinaga*,* is situated at the N.E. foot of the castle-hill (now turned into a public park). *Moto-ori* (1730–1801) was the most famous of the scholars who worked for the revival of modern Shintoism. To him everything native was sacred, especially the Imperial House, which he tried to make the centre of all his speculation. He was a great man of letters and a poet as well. Among his many poems the following is the best known:—

<i>Shikishima no</i>	"Isles of blessed Japan!
<i>Yamato-gokoro wo</i>	Should your Yamato spirit
<i>Hito towaba</i>	Strangers seek to scan,
<i>Asahi ni nio</i>	Say—scenting morn's sunlit air,
<i>Yamazakura bana.</i>	Blows the cherry wild and fair."

In 1880 when the late Emperor Meiji visited the place he honoured the memory of the great litterateur by making a gift of money to the shrine. *Matsusaka* was *Moto-ori*'s birthplace.

* *Moto-ori's House* originally stood in *Uwa-machi*, but it has recently been removed to the public garden. It is the same old *Suzu-no-ya* ('House of a bell'), where *Moto-ori* lived and wrote his famous books. In the house may be seen a scroll containing his portrait, with a eulogy written by himself, an old bell much prized by him, original manuscripts of his books, etc. *Moto-ori's Tomb* is at *Yamamuro-mura*, about 2.4 m. S. of *Matsusaka*. It is in a grove of cherry-trees. The inscription 'Tomb of *Moto-ori Norinaga*' was written by *Moto-ori* himself, while a verse by his famous disciple, *Hirata Atsutane*, is by way of epitaph inscribed on one side of the tombstone. The verse, *Nakigara wa Izuku no Tsuchi ni Narinu tomo, Tama wa Okina no Motoni yukanan*, may be freely translated,—'Though my body may turn into earth unknown, my soul will remain for ever his own.'

Shitahi-no-Ogawa is a small stream running through *Higashi-Kishie-mura*, a village close to *Matsusaka*. The village was in former days a stage-station on the highway leading to the Shrines at *Yamada*. At this village and by the stream, the Imperial messenger to the Shrines always stopped to perform a ceremony of purification (*Misogi*) before proceeding further. The *Suzutome-bashi*, or "Bridge which stopped the chiming of bells on horses in stage coaches," still commemorates by its name the old custom. By the bridge is a very large pine-tree, 15 ft. high, with a foliage diameter of over 60 ft. Near this pine-tree is the spot where the purification was performed.

Zutgan-ji (4 m. W. of Matsusaka) is a Buddhist temple situated at the foot of *Iwauchi-yama*. It is a very pretty spot, with many large boulders as well as lakes and streams in the immediate vicinity. The chief image worshipped is that of *Kwan-on*, carved out of a large rock, and believed to have been the work of the famous *Kōbō-Daishi*. The temple premises contain a large number of cherry-trees. Many people resort to the temple to view the flowers and the pretty scenery. The priests provide, on request, a simple repast as well as *sake*. Rice cooked with the fragrant leaves of *shiso* (beef-steak plant) is a specialty.

Ōishi-Fudō-son at *Ōishi-mura* (11 m. W. of Matsusaka) is a temple dedicated to the god *Fudō-son*. The place commands a fine view of the *Kushida-gawa* and the surrounding region. Close to the temple is a waterfall, 40 ft. high.

Kummizo-no-Hatadono (or *Kamu-hatori-no-Hatadono*). These are the houses for weaving sacred garments to be offered to the Ise Shrines on the occasion of the Divine Clothing Festival. The houses were originally established by Princess Yamato-hime, the first priestess of the Ise Shrines. The practice, after falling into disuse for a time, was revived in the 7th century and has continued ever since. A part of the establishment is situated at *Higashi-Kurobe-mura* (5 m. from Matsusaka) and a part at *Kikotono-mura* (3.7 m. from Matsusaka).

Yamada (73 m. from Nageya, in 3 hrs. 19 min.), Inns: (near the Gegū Shrine) *Uni-kwan*, *Shimpū-kwan*, *Takachiho-kwan*, *Kyūka-en*; (in the centre of the city) *Gonikwai Hotel**, *Matsushima-kwan*, *Fuji-ya*; (near the Naigu) *Ōhashi-kwan*, *Sushi-Kyū*, *Mizuho-kwan*; (near Furuichi) *Abura-ya*, *Daiyasu*, *Asashichi*.

* **Gonikwai Hotel** has 20 European rooms (25 beds) and 20 Japanese rooms; it can accommodate 30 foreign guests, Fare (American plan)—¥7 to 8; *jinrikisha* from the station—25 *sen*, automobile ¥1.50.

Restaurants: *Toda-ya*, *Yoka-rō* (near the Gegū); *Fhō-ya*, *Sushi-ken*, *Taigaku-rō* (in the centre of the city); *Kume-tane*, *Matsu-sushi* (near Furuichi).

The city of *Uji-Yamada* is famous on account of its being the seat of the Great Shrines of Ise. It is the sacred city of Japan. The city consists of Uji and Yamada, formerly separate townships, recently amalgamated into one municipality,—*Aino-yama* forming the boundary between the two, with Yamada lying to the E. of it and Uji to the W. It is a long straggling town, with winding and uneven streets. Its busiest streets are *Tokioa-machi*, *Yōka-ichiba-machi*, *Furuichi-machi*. Population, 37,539 (houses, 7,089). Special products: *shunkei-nuri* (lacquer ware), *miyaki-bashi* (chop-sticks), *shino-bue* (flute), paper-made tobacco-pouches, umbrellas.

Public Offices and other Buildings. *Jingū-shichō*, *Shimbusho*, *Jingū-Hōsaikwai* Headquarters, *Jingū-Bunko* (Library), *Jingū-Kōgaku-kwan* (Shintoist school), Agricultural Hall, Archaeological Hall, Exhibition of Sacred Objects removed from the Shrine, *Gonikwai-kwan*, City Office.

Means of Conveyance. Besides the universal *jinrikisha*, there are carriages and automobiles, also an electric tramway service between Yamada Station and *Naigū*, between Yamada and *Futami*, and between *Naigū* and *Futami*, maintained by the Ise Electric Railway Co.

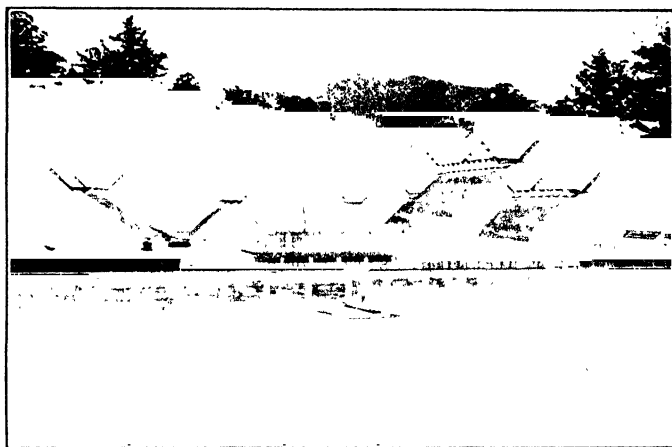
Ise Electric Tramway Services.

Between *Yamada* and *Naigū*. The service is open daily between 6 a.m. and 7.47 p.m.; the cars being run every 8 min. or every 16 min.; fare: single 9 *sen*, return 16 *sen*.

Between *Yamada* and *Futami*: the service is open daily between 6 a.m. and 7.48 p.m.; the cars run every 16 min.; fare: single 9 *sen*, return 17 *sen*.

Between *Naigū* and *Futami*: the service is open daily between 6 a.m. and 7.48 p.m.; the cars run every 16 min.; fare: single 14 *sen*, return 26 *sen*.

Between *Yamada* and *Futami* via *Naigū* } 21 *sen*.
Between *Yamada* and *Naigū* via *Futami* }



NAIGU (GREAT SHRINE OF ISE).

Ise Daijingu (the Great Shrines).

General Description. The Great Shrines comprise two main shrines,—the *Naigū* (Inner Shrine) and the *Gegū* (Outer Shrine). The former, *Naigū*, is also called *Tenshō-Daijingu*. This shrine, situated by the *Isuzu-gawa*, is sacred to *Amaterasu-Ōmikami*, or the Sun-Goddess, who is regarded as the ancestress of the Imperial House of Japan. Popularly the shrine is also called *Oise-sama* or *Isuzu-no-miya*. The outer shrine, *Gegū*, situated at *Yamada-hara*, is dedicated to *Toyuke-no-Daijin*, the Goddess of Food. The two shrines are together known as *Ise Taibyō* or the Great Shrines of Ise.

Naigū. In the *Naigū* is enshrined a mirror—*Yata-no-Kagami*—which constitutes one of the Three Sacred Treasures ('*San-shu-no-Shinki*,' consisting of the mirror, sword, and jewel), symbolical of the Imperial Authority, which *Amaterasu-Ōmikami* personally handed

over to her grandson *Ninigi-no-Mikoto*, on the occasion of the latter's coming down upon the earth to reign. The mirror is the emblem of the Sun-Goddess and is regarded with the greatest reverence by the Japanese. According to the original instructions of the Sun-Goddess, the sacred mirror was to be kept enshrined in the palace where the Emperor lived. This was in fact done till the 6th year of *Sujin-Tennō* (92 B.C.); from fear, however, that too close contact might possibly desecrate it, the mirror was then removed to *Kasanui-mura*, Yamato Province, where it was enshrined in a temple, at which the Emperor's virgin daughter *Toyosuki-iri-hime* officiated as priestess. It was eighty years afterwards, in the 25th year of *Suinin-Tennō* (5 B.C.), that the Emperor's daughter *Yamato-hime*, as priestess of the Shrine, sought by Imperial order a new site and fixed it at the present place. Thus the shrine has stood here for more than nineteen hundred years.

Among all the Shintō shrines, the *Ise Daijingu* stands absolutely peerless in sanctity and has always received the supreme homage of the Imperial House. Between Daijingu and other deities there is no gradation of rank, no comradeship. The Goddess is supreme over all other gods or goddesses. It was for this reason that originally one of the Imperial daughters was appointed the priestess and guardian of the Shrine. The buildings are believed to represent in all its simplicity the most archaic Japanese style (with cross-beams on the roof, and wooden frames on top), i.e. the style which prevailed before the introduction of Chinese civilization. Just as Chinese architectural ideas have been shut out, so has Buddhism never been allowed to contaminate it,—no Buddhist priest or nun being ever allowed to enter the inner sanctuary. After the theological thesis of *Ryōbu-Shintō* philosophy came to prevail, most Shintō shrines were managed by Buddhist priests, and only at *Ise* and *Izumo* did Shintoism succeed in keeping its tradition pure.

It has been the custom from very early times to entirely reconstruct the buildings, both at the Naigū and the Gegū, every twenty years. For this purpose an alternate site is provided at each shrine, where new structures, exactly similar to those standing, are put up before the fixed date, and when completed the *Sengū* or 'Transference of abode of the deity' takes place. The old buildings are quickly pulled down and cut up into myriads of charms, to be sold to pilgrims. The last Sengū in the case of the Naigū took place in 1900 and in the case of the Gegū in 1909. The year when Sengū is to take place is called the *Shikinen*. Preceding that year there occur several special festivals: three years previously the *Yamaguchi* and *Konemoto* festivals are held, and one year previously the *Jibiki-shinno-mihashira-kitsuki*. In the Shikinen year, there occur the *Mifuna-shiro*, *Gochin-sai*, etc., before the Sengū takes place. Regular annual festivals take place on 17th October (*Kanname-Sai*) and 17th June and December (*Tsukinami-Sai*),—these three being the most important festivals: *Kinen-Sai* (9th February), *Kinenkoku-hōhei* (in February and July), *Shin-den-geshu-Sai* (in February), *Kazahi-no-Inori-no-Matsuri* (7th April), *Kan Mizo* (9th April). Twice each day, morning and evening, offerings are made to the Deities, consisting of rice, water, salt, fish, birds, fruits, seaweed, and vegetables.

Besides the main temple, there are several detached and subordinate shrines belonging to each of the two Main Shrines.

Gegū. In the Gegū or outer shrine is worshipped Toyuke-Daijin, the Goddess of Food and Clothing, having in charge all the fruits of the earth. This goddess came down, accompanying *Ninigi-no-Mikoto*, by order of *Amaterasu-Ōmikami*, and was enshrined at first at *Manai* in Tamba Province, but was removed to the present place in 478 A.D., or in the reign of *Yūryaku-Tennō*, in accordance with a revelation from the Sun-Goddess, imparted to the Emperor. Thus this shrine has always been regarded with almost equal reverence to the inner shrine; the same head-priestess or head-priest serving in both temples, and the Imperial messengers sent to visit the Naigu always paying similar reverence at the Gegū.

Saishu (Priest). The custom of filling the office of chief priestess to the Shrine with Imperial princesses was kept up as late as the time of *Godaigo-Tennō* (1319-1337), whose daughter *Yoshiko-Naishinnō* was the last priestess. Later on the office became hereditary in the noble family of *Onakatomi* (ancestor of Viscount Fujinami), till with the Restoration (1868) it was decided to appoint either an Imperial Prince or a noble of the highest rank to the sacred office. The present occupant is H.I.I.I. Kuni-no-miya, who has under him the *Dai-gūji* ('Great Manager of the Shrine'), the *Shōgūji* ('Under Manager of the Shrine'), and numerous minor priests. These have charge of all the festivals and the performance of the national cult, as well as of all other matters relating to the shrines and their premises. On the other hand, all affairs relating to private worshippers, as well as the distribution of *oharai* (purification charms) and almanacs, are left in charge of the *Shimbusho*. The special police guard the peace of the sacred precincts. All matters relating to buildings are in charge of a special office of the Home Department.

National Shrine. What a great part the Ise Shrines fill in Japan's national life may be gauged from the fact, that, whenever any event of national importance occurs, whether of good fortune or misfortune, the Emperor always sends a messenger to Ise to make a report of the event to his great Ancestress. On the return of the victorious fleet after the War of 1904-5, the first thing Admiral Tōgō did was to anchor his fleet in the Bay of Ise and return thanks before the shrines. The late Emperor Meiji-Tennō also visited the shrines after the conclusion of peace.

Ise-Daidai-kō and Okage-mairi. It is one of the dearest wishes of every Japanese to visit the Ise Shrines once in his lifetime. There are all over Japan *daidai-kō* ('*kō*' means 'association') whose members collect funds by small contributions, to enable them to visit Ise in turn (the order of precedence being fixed by lot), till all have had a chance of making the pilgrimage. *Okage-mairi* or *Nuke-mairi* was the custom widely prevalent in feudal days, whereby young men made a surreptitious journey to Ise, depending on the alms of strangers to keep themselves alive on the way; a parent or a master was obliged by custom to pardon such an escapade on the part of his child or apprentice on account of its pious motive. Not only young men, but maidens in small parties often attempted surreptitious visits to Ise. In Kyōto, where at one time *Nuke-mairi* became fashionable, rich people met the pilgrims on the way and presented them with rice, money, clothing, or sedge-hats. But these old customs have practically died out,—the facilities of communication and general prosperity of the country having made Ise practically accessible to all.

The visitors to the Ise Shrines should bear in mind that, excepting the priests of these shrines and members of the Japanese Imperial House, no one is ever permitted to enter the Shrines beyond the First Fence (or Enclosure)

and that when standing before the Shrines they are required to remove hat or overcoat (in the case of men) and otherwise show due reverence.

Gegū. From the station, visiting on the way *Tsukiyomi-no-miya*, we reach the temple grounds of *Gegū*. The temple grounds have an area of 203 acres. Right in front of the entrance to the *Gegū* is a splendid grove of cryptomerias. After crossing the bridge in front of the First *Torii*, the visitor will see on the right *Kiyomori-no-Kusu*, a large camphor-tree, whose trunk is 20 ft. in circumference. The story goes that when the despotic *Taira-no-Kiyomori* visited the Shrine in the capacity of an Imperial messenger, the ornamental coronet he was wearing got caught in a branch of the camphor-tree. Whereupon he was so angry that he ordered that branch to be cut off. At the *Ichino-Torii* or First Gateway, even members of the Imperial family are required, as notified, to alight from their horses or vehicles. On the right after entering the First Gateway are the Imperial 'Palace of Sojourn' (*Anzai-sho*), where the Emperor rests when visiting the shrine, and the 'Place of Assembly' (*Sanshū-jō*), where members of the Imperial family change their dress before they worship at the Shrine. A broad avenue lined by tall cryptomerias leads hence to the shrine. After entering the Second Gateway, we come to the Hall of *Kagura* or sacred dance, next to which is an office where *ofuda* ('paper charms'), inscribed with the name of *Toyuke-Daijin*, are sold, and several other houses such as *Kujō-den*, *Gojō-den*, *Tamagushi-Gyōjisho*, and Hall of Worship for the detached shrines. Now we have reached the *Gegū*, called also *Toyuke-gū* or *Watarai-no-miya*. The shrine is enclosed by a succession of fences, of which there are four,—the outermost one being made of neatly planed and unvarnished cryptomeria wood. This outermost fence, called *Ita-gaki*, is in the shape of an irregular oblong, measuring 339 ft. at the front, 335 ft. in the rear, while the E. side is 247 ft., and the W. side 255 ft. The main entrance is at the front, formed of a *torii*, opposite which is a screen called *Mase-gaki*. There are three other entrances in the *Ita-gaki*, one on each of the three other sides. The second fence is called *Ara-gaki* and is composed of cryptomeria logs alternately long and short, with two horizontal railings running through them. The S. entrance in the second fence is a thatched gateway, which is closed by a white curtain. Only Imperial personages or Imperial envoys are allowed to pass beyond this gate. The third enclosure is *Tama-gaki*, which is a palisade formed of planks set up close together. There is again a thatched gateway, by which *Tama-gaki* is entered. Now comes the innermost fence, a wooden palisade called *Mizu-gaki*, which is entered on the S. side by a thatched gateway. This innermost fence is in the form of a square, being 134 ft. by 131 ft., and within this enclosure is the shrine. The *Seiden* or shrine is 30 ft. in length, 16 ft. in width, and the height of its pillars is 10 ft. It has a thatched roof, with external ridge-pole, cross-trees, and projecting rafters; the woodwork consists of cypress wood (*hinoki*), having no painting or carving, nought but a few metal ornaments—conveying the impres-

sion of primitive simplicity and great sanctity. Other buildings are the *Mike-dono* on the E. side of the shrine, between the first and second fences, where food offerings are set out twice daily; the *Hō-den* or Treasuries, one on each side as the *Mizu-gaki* front gate is entered; *Shijō-den* (a restoration of one of three buildings anciently known as *Naorai-dono*, set apart for the entertainment of the Imperial envoy on the occasion of the annual *Kōmame-Sai*, at the right of the first thatched gateway and inside the fence (*Ara-gaki*); the gate-keeper's lodge at the left as one enters the E. *Torii*.

There are four detached shrines (*Betsu-gū*),—*Taga-miya*, *Tsuchi-miya*, *Tsukiyomi-miya*, and *Kaza-miya*,—and many secondary shrines, —17 *sessha*, 8 *massha*, and 5 *shokwan*. The above-mentioned *Kaza-miya*, dedicated to the Wind God, was originally a mere subordinate shrine, but in 1293 it was raised to its present rank, in recognition of the deity's great service in sending the hurricanes which destroyed Kublai Khan's invading army at Hakata, Kyūshū.

Jin-en or the Sacred Park extends from the S. Gate of the Gegū to the foot of *Takakura-yama*. The work of laying out the park was commenced in 1886, and an area of about 10 acres has now become a very pretty garden,—with excellent pathways, flowering trees, and shrubs. It contains a pine-tree, planted by the Emperor, when he was Crown Prince, and a gun captured in the War of 1904-5.

Uma-no-Iwato, at the summit of *Takakura-yama* and ascended—a distance of 0.6 m.—by stone steps from the E. side of the park, is a cave extending 56 ft. into the interior and 9 ft. high,—popularly believed to have once been the abode of a god, *Kasugabe-Takami-kura-no-Kami*. It is probably the site of an ancient tomb.

Miya-zaki Bunko, at *Okamoto-chō*, E. of the Park, is the remaining portion of an old school, where the children of the priests connected with the Shrines were educated. Many famous scholars of Chinese classics, such as *Muro Kyūsō*, *Kaibara Ekiken*, *Itō Tōgai*, are said to have given lectures here. The greater portion of the buildings having been destroyed by fire in 1878, there now remain only the library (*'bunko'*) and another building called *Taikwan-sha*. In the garden are some cherry-trees, which first grew as sprouts on the roofs of the Gegū Shrine.

Gonikwat-kwan (a bazaar in *Onoe-machi*) is a good place in which to make purchases of the specialties of Ise.

At-no-yama is a low hill, lying between the Gegū and the Naigū; as the road passes over it, the side toward the Gegū is called *Obe-zaka*, and that toward the Naigū, *Urata-zaka*. At *Obe-zaka* may be seen a local dance called *Osugi Otama*, and at *Urata-zaka* a similar one called *Otsuru Oichi*. The dance is performed at circus-shows, where the spectators are invited to fling coppers at the faces of the dancing-girls, who are trained in 'ducking' with such skill that they are never hit. But a more celebrated dance is the *Ise-Ondo*,* which is performed with much grace and can boast of considerable antiquity.

One objection against this dance is that it can be witnessed only at houses of a doubtful character.

* For the Ise-Ondo dance there is an orchestra of *geisha* girls, who play on *shamisen*, *kokyū* (Chinese violin), and drum, and about twenty dancing-girls, each wearing a light blue crape *kimono* with a bright red sash, who appear on the stage from both sides shouting '*Yoi yoi yoyasa,*' beating time with their hands. The dance costs ¥3.50.

Kurata-yama is a pine-clad hill on one side of *Uji*. On it are found the Exhibition Hall for sacred objects removed from the shrines, the Agricultural Hall, and the Archaeological Hall; a road called *Miyuki-dōri* leads to these places. The hill offers a fine prospect—to the S. the peaks of the *Kamiji-yama*, to the E. *Asama*,



NAIGŪ SACRED PARK.

to the W. *Tsuzumi-gu-take*, *Mae-yama*, and *Takakura-yama*, and further beyond, the mountains of North Ise, while right down at one's feet lie the town of *Yamada* and environs, and a little beyond, the blue waters of Ise Bay. In the *Exhibition Hall of Sacred Objects*, situated as stated above on *Kurata-yama*, are found more than eighty articles, which once belonged to the shrines and have been made sacred by divine possession; they include sacred garments of various materials, sashes, bed-coverings, socks, shoes, hats, mirrors, combs, swords, bows, quivers, shields, spears, etc.

Agricultural Hall, divided into the five departments of Agriculture, Seedlings, Fishery, Stock Farming, and Sericulture, contains exhibits of various products in these different branches of industry, and samples of the implements used in the various pursuits. In the attached buildings are exhibited a large number of manufactured articles.

Archaeological Hall. Here are placed on exhibit objects intended to represent the progress of civilization in this country. Among them are many things relating to ceremonies and etiquette, household utensils, arms, and fine art objects. The building cost ¥300,000 and contains a comfortably furnished room for entertaining distinguished personages. In the compounds is a pine-tree planted by the Emperor while Crown Prince.

Shimbusho (situated on the upper part of *Urata-saka*) is an office which has charge of the making of *ofuda* ('paper charms') and almanacs, which are distributed for sale throughout the Empire, and of the affairs connected with private worshippers at the shrines, the *kagura* dances, offering of special prayers, etc.

Dai-dai-Kagura. The *kagura* or sacred dances had never been performed in the shrines proper at Ise before the Restoration of 1868. They had indeed long been indirectly connected with the shrines. The *oshi*, who were inferior priests, had the dances performed in their private houses for the benefit of pilgrims, with a view to private gain. After 1868, however, the Imperial Government prohibited private performances of the *kagura*, at the same time initiating their performance in the Naigū and the Gegū. The orchestra-band and the dancers are under control of the *Shimbusho*. Before the *kagura* commences, a priest recites a prayer in which mention is made of the name and domicile of the applicant for that *kagura*. Then begins the dance, each of the damsels who engage in the performance holding in her hand a twig of the *sakaki* tree (*Cleyera japonica*). The instruments consist of *kyōshi* (wooden clapper), *koto* (harp), flute, *shō* (a kind of flageolet), *hichiriki* (flageolet), and drum. The number of dancers and the length of the performance depend on the amount of the monetary offering made at the time of application. The fees for the different kinds of *kagura* are fixed as follows: Extra special Dai-dai-Kagura, ¥50 and upward; special Dai-dai-Kagura, ¥25 and upward; ordinary Dai-dai-Kagura, ¥20; Dai-Kagura ('great *kagura*'), ¥10; special Shō-Kagura ('small *kagura*'), ¥7 upward; ordinary Shō-Kagura, ¥5.

When applying for the *kagura* dance, it is usual to make a food-offering, the charges for which are as follows: Extra special first class offerings, ¥3 and upward; special first class offerings, ¥2 and upward; first class offerings, ¥1.50; second class offerings, ¥1; third class offerings, 50 *sen*.

Jingū-Hōsai-kwai Headquarters has its head office to the N. of the Head-Priest's Residence.

Residence of the Chief-Priest ('*Saishu*'). The buildings were originally a nunnery built (in the latter part of the 16th cent.), by *Katagiri Katsumoto* by order of *Toyotomi Hideyori*. Since the Restoration they have been extensively repaired and renovated, and now serve as the official residence of I.I.H. Kuni-no-Miya, the Chief-Priest.

Jingū-Shitchō, or the shrine office, situated opposite to the Chief Priest's Residence, has charge of all the secular business connected with the shrines. Its officers consist of the Chief-Priest, the *Dai-gūji*, or managing chief, and subordinate officers, altogether 100 in number. Subject to the office are the shrine guards.

Hayashizaki Bunko is at the base of *Tsuzumi-ga-take*, W. of the Uji Bridge. It was formerly a school for the education of the children of priests connected with the Naigū, as the *Miyazaki Bunko* was for the benefit of the children of priests of the Gegū. The place is reached by 100 stone steps and commands a splendid view of the

neighbourhood. The buildings have nearly all been destroyed, the library alone remaining, in which are stored 20,000 volumes.

We now return to the description of our itinerary route. Having finished the visit to the Gegū, we pass a long narrow street running through *Yamada* and *Furuichi-machi*, over *Ai-no-yama* and through *Uji*, till we reach the *Uji-bashi*, a bridge spanning the famous Isuzu-gawa. Crossing the bridge we find ourselves face to face with the first *torii* of the Naigū. This first *torii* is 2.4 m. from the Gegū and 3 m. from Yamada Station.

Isuzu-gawa, also known as the *Mimosuso-gawa*, flows from *Ōsaka-yama*, on the boundary between Ise and Shima provinces, and, passing through the premises of the Naigū, empties itself into the sea at *Futami-ura*. It is 10 m. in length and so clear that the fish swimming in it can be plainly seen. In its upper course, where it passes by *Kamiji-yama*, the river is full of large boulders of various shapes, intermingled with rapids and pools, all in the midst of wild mountain scenery. The place has always attracted the attention of lovers of nature, e.g. *Saigyō-Hosshi*, a famous rambling priest-poet.

Uji-bashi. This bridge, as mentioned already, is at the very entrance of the Naigu Consecrated Park; it spans the Isuzu-gawa and is 300 ft. long and 24 ft. wide.

Naigū. After entering the *torii*, pilgrims go down to the bank of the Isuzu-gawa that they may wash their hands and rinse their mouths in preparation for worship. Not far from the river bank are the *Anzai-sho* (House of Imperial Sojourn), *Sanshū-jo* (Rest-house for members of the Imperial family), and the house for making *harai* or prayers for warding off evil. After entering the second *torii* and going through a road lined by splendid cryptomerias, we come to the *Ziyō-kwan*, close to which are the *Ofuda* Office and the Kagura Hall. Further inside are *Gojō-den*, *Saka-dono* (or *Shu-den*), *Yuki-mikura*, *Shijō-den*, and, in the innermost quarter of the Shrine, Chusei-den. The general plan of the Naigū—arrangement of the grounds and buildings—closely resembles that of the Gegū already described, and it will be unnecessary to give further details, except the measurements. The outer fence is 195 ft. in front, 202 ft. at the back, and 369 ft. on each side. The innermost fence is 149 ft. in front, 150 ft. at the back, and 144 ft. on each side. The surrounding lands belonging to the Shrine amount altogether to about 165 acres. The open space adjoining the shrine is reserved for the next construction period, when the present buildings are to be pulled down. Connected with the Naigū are 9 detached shrines (*Betsu-gū*), and 77 secondary shrines.

Naigū Jin-en (Sacred Park), extending for about 5 acres between *Uji-bashi* and the *Naigū*, is a very pretty garden with trees, streams, and rocks,—its picturesqueness being greatly enhanced by the Isuzu-gawa and the hill *Kamiji-yama*. The garden contains the pine-tree planted by the Emperor while Crown Prince, and a monument commemorating the War of 1894-5.

Kamiji-yama is a lofty hill rising on the other side of the Isuzu-gawa. It is composed of various peaks, *Tatsu-mine*, *Kiri-hara-mine*, etc. The hill is magnificently timbered with cryptomerias and cypresses.

Hato-guchi is a spot on the W. shore of the Isuzu-gawa and is noted for the beauty of its maple leaves.

Asama-yama (1,825 ft. above sea-level) is a mountain E. of *Uji-Yamada* and famous on account of the beautiful panoramic view from the top. There are various routes leading to its summit, but the one from *Uji-Yamada* is perhaps the easiest (distance 5 m. to the top). *Jinrikishas* are available for the greater part of the way. The well-known view is obtained from a spot (1,300 ft.), where there is a large inn called *Tōfu-ya*; right at one's feet lie the waters of the Bay of Ise, and beyond on the distant horizon rises a long series of mountains,—*Fuji*, *Asama*, *Futago*, *Kōma-ga-take*, as well as *Tachiyama* in *Etchū*, *On-take* and *Norikura-ga-dake* in *Hida*, *Haku-san* in



FUTAMI-NO-URA.

Echi-zen; while nearer there are seen the mountains of western Ise. At the summit stands *Kongōshō-ji*, a Buddhist temple, whose chief image, *Kōkūzō*, was carved by *Kōbō-Daishi*. From this summit is obtained a very wide panoramic view, including the provinces of *Suruga*, *Tōtōmi*, *Mikawa*, and *Owari*. Among the temple-treasures are a sword, which once belonged to *Minamoto Yoshitomo*, and a *goban* (checker-board), once owned by *Tokugawa Iyeyasu*. In front of the temple gate is a house which makes a well-known patent medicine—*Mankin-tan*, its vendors being found all over the country.

Futami-no-ura (77 m. from *Vagoya*, in 3½ hrs.; Inns:—*Futami-kwan*, *Asahi-kwan*, *Tōyō-kwan*, *Matsumasaka-ya*).

Nearly all pilgrims visiting the Great Shrine go to *Futami-ura*, which may be reached from *Uji-Yamada* by rail, tram, *jinrikisha*, or automobile. *Futami* is a very pretty beach, covered by a pine grove, and one of its attractions is the *Myōto-iwa* (or 'Wedded Rocks'),—two rocks close to the shore, tied together by a large *shime-nawa*

(straw rope with tufts of the same material), with a *torii* on one of the rocks. The spot is regarded as one of the best places from which to enjoy the glories of a sunrise. The larger of the two rocks is about 30 ft. high and the smaller about 10 ft. The beach abounds in inns for sea-bathers. *Hinjitsu-kwan*, not far from the inn *Futami-kwan*, was put up several years ago to receive the late Empress Dowager Eishō-Kwōtaigō, on the occasion of her Majesty's visit. The Emperor also stayed here once, when he was Crown Prince.

Toba (81.8 m. from *Nagoya*, in 3 hrs. 42 min.; Inns:—*Kimpo-kwan*, *Ōsaka-ya*, *Mikawa-ya*). Formerly the castle town of the Daimyo *Inagaki*, Toba is a very pretty place, open to the sea toward the S.E., and surrounded by mountains on the N.E. The port, situated at the entrance of the Bay of Ise and right opposite to the Irako Promontory on the coast of *Mikawa*, is protected from rough seas by numerous pretty islets and is a haven of refuge for coasting steamers. It has a private dockyard and a school of navigation founded by a well-known mathematician and educator of Tōkyō, the late *Kondō Makoto*, who was a native of this place. Population 6,402. Special Products:—*hama-yū* (cotton-cloth), shells and shell works. Pearl Culture:—Mr. Mikimoto carries on the pearl-culture industry with great success at Ago Bay, not very far from Toba, and at Toba he has made arrangements for showing foreign visitors the method of gathering pearl-oysters by female divers, *ama*.

The female divers of Toba,—bare to the waist, their lower limbs clad in a red garment—who plunge into the deep sea and fish up pearl-oysters, are an exceedingly hardy race. They are certainly worth seeing.

Castle Site, now owned by the Navy Department, affords a very fine view of the sea and islands. There is a monument to *Kondō Makoto*, the famous educator already mentioned, who trained a great number of youths for the Government Naval College.

Hiyori-yama, literally 'Weather Hill,' is situated at the N.W. end of Toba Port. It was so named from the fact that the local fishermen and sailors habitually climb on it in order to forecast the weather. It commands a splendid view, not only of the beautiful islet-studded sea in front (often compared to *Matsu-shima*), but also of the distant mountains of *Shinano*, *Kai*, and *Suruga*,—*Fuji* among others.

Tōshi-jima, *Monotori-Benten-jima*, *Kami-shima*, *Suga-shima*, are small islands in front of *Toba*, affording shelter from the open sea. *Tōshi-jima* contains the tomb of *Kuki Yoshitaka*, who, having espoused the cause of *Toyotomi*, was defeated at *Sekiga-hara*, and, fleeing before the search instituted by *Iyeyasu*, hid himself on this island. His son *Moritaka* served with credit under *Iyeyasu* and successfully pleaded for the life of his father. But on the arrival of a messenger with the happy news, the father committed suicide, hastily concluding that the messenger had come for his arrest. *Kami-shima* is a barren island where criminals were formerly exiled. *Suga-shima* has at its N.E. end a lighthouse, which reflects a white light for 15 m.

Jōan-ji, situated at *Dairi-machi*, Toba, is a large Buddhist temple, which was founded by *Kuki Moritaka* (early in the 17th cent.), that prayers might be offered for the soul of his father, who

had unfortunately killed himself. The temple belongs to the Sōtō Sect and is the largest one in Shima Province.

Isawa-no-miya, at *Isobe-mura* (8.5 m. from *Toba*), are shrines dedicated to the same deities as at Uji-Yamada. There are two shrines as at Ise, and they date from almost the same ancient time as do the latter. The shrines, surrounded by tall cryptomerias and cypresses, are regarded with great reverence by local inhabitants. These shrines mark the spot where the Sun-Goddess rested on her way to Yamada (Uji).

Ōmu-isht (or the 'parrot stone'), situated at *Isobe-mura*, is a large rock, 100 ft. high and 420 ft. wide in front. It has always been regarded with much curiosity on account of the strong echo it gives. From the top, which is flat, a very fine view of the S. coast of *Shima* may be obtained.

Matoya Port (8.5 m. from *Toba*) is a fine natural harbour.

Anori, *Daiō*, and *Goza* are three promontories which project into the waters of the Pacific. At *Anori* is a lighthouse which reflects a white light for 17 m., and at *Daiō* is a naval signal station. All these headlands have splendid views of the sea and mountains.

At *Tachi-gami*, further S., is Mikimoto's pearl-culture station. The place may be reached from *Isobe-mura* (distance 6 m.).

Kompira-yama is a well-known hill on a small peninsula ending in *Goza-misaki*. It is but 400 ft. high, but from its summit may be obtained one of the grandest sights of the ocean and mountains.



VIEW OF TOBA HARBOUR.

Route XXIV. Kyōto to Maibara.

(Ōtsu, Lake Biwa-ko, and Route to the Hokuroku Line via Maibara.)

In this section will be described the route E. from *Kyōto* as far as *Maibara*, the junction of the Hokuroku Line, this route forming part of the Tōkaidō Line. From *Ōtsu* the train skirts the E. shore of the lake.

Ōtsu (10.1 m. from *Kyōto*, in 29 to 43 min.), junction of the Hama-Ōtsu Line, 1.3 m. from here. The tomb of *Kiso Yoshinaka* who was killed in battle near this place in 1184 lies 0.2 m. to the W. of the station, and close by it is found that of the famous *hokku* poet, *Bashō* (1640-1694), who desired to be buried here and left this death song:

Kiso-do no to

Senaka awase no

Samusa kana.

"Back to back with Kiso bold

I lie at rest, but Oh, how cold!"

Hama-Ōtsu, Inns (combining restaurants): *Ōtsu Hotel* (or *Hakkei-kan*), *Kōyō-kan*, *Kitora-rō*, *Kōsei-rō*, *Uwazon-rō*, *Chikusei-rō*, Pop. 42,869, is the seat of the prefectural capital. With a mountain range in the background and a lake spread out in front, the place is often compared by foreign travellers to Geneva or Venice as regards scenic beauty. It was here that the Emperor Seimu-Tennō (131-191) held his court, and later on the Emperor Tenji-Tennō (662-672).

The principal public buildings are Shiga Prefectural Office* at *Higashi-ura*, Ōtsu City Office (*Kami-Kyō-machi*), Shiga Agricultural and Industrial Bank (*Sakamoto-chō*), Ōtsu Chamber of Commerce (*Sakamoto-chō*), Shiga Local Products Museum (*Bessho*), Teikoku Hemp Co.'s Ōtsu Workshop (*Baba*); Newspaper, *Ōmi Shimpō* (*Iscya-machi*).

* The prefecture is bounded on the N.W. by Gifu Prefecture, on the N. by Fukui Prefecture, on the S. by Mie Prefecture, and on the W. by Kyōto Prefecture. Lake Biwa-ko, the largest in Japan, occupies the centre. The prefecture covers 1,548 sq. m. with 674,370 inhabitants and consists of one municipal city (*Ōtsu*) and twelve counties. *Industries.* Agricultural products are rice, rapeseed, and hemp. Manufacturing industries comprise *Hama-chirimen* 'crape', with an output of over ¥1,660,000; hempen fabrics, largest output of all the prefectures in Japan, valued at ¥1,350,000; mosquito-nets valued at over ¥350,000; and porcelain and pottery valued at over ¥300,000. The crape is distinguished for the coarse twist of its yarns and is used for cloth, *Yūzen* prints, men's *obi* or waistbands, etc., 60 per cent of the output going to *Kyōto*. *Nagahama* and surrounding places are the centre of this industry. Hempen goods, a by-product of the farms, are produced in the three counties of *Kanzaki*, *Aichi*, and *Inugami*. Of ceramics, the *Shigaraki* pottery wares, mostly domestic utensils, are noted.

Communications on Lake Biwa-ko. Communication with those places not connected by either the Tōkaidō or the Hokuroku Line is effected by small steamers, there being two steamship companies engaged in this trade. The steamers belonging to the *Taiho Kisen Kaisha* start from *Ōtsu* and run along the E. and W. coasts, those on the former route terminating at *Shiwotsu*, via *Katata*, *Oki-shima*, *Hikone*, *Nagahama*, etc.; and those on the latter destined for the same place, via *Katata*, *Wani*, *Komatsu*, *Ōmizo*, *Funaki*, *Fukamizo*,

Imazu, *Kaizu*, and other places. There are other steamers going direct to *Chikubu-shima*, *Omatsu*, and *Omizo*. The steamers of the *Konan Kisen Kwaisha* chiefly carry on a service of pleasure excursions to the famous sights near Ōtsu, and they are run on several routes; for *Karasaki* and *Sakamoto*; for *Awazu*, *Ishiyama*, *Nangō*; for *Yamada*; and so forth. Pleasure-boats for sight-seeing on the lake may also be engaged.

Places of Interest.

Lake Biwa-ko or the 'Lake Guitar', also called *Niwo-no-umi*, *Awa-umi*, or *Shiga-no-umi*, has acquired this title from a fanciful resemblance between its shape and that of the musical instrument of the same name, the N. part corresponding to the body and the S. part to the stem. Its average width is 6.6 m. from E. to W., and length 39.7 m. from N. to S.; it is 146.1 m. in circumference and 267 sq. m. in area, and hence nearly equal in size to the Lake of Geneva. The deepest part measures 318 ft., the depth lessening towards the S., and the lake lies 284.9 ft. above sea-level. The geologist is of opinion that the lake, like the Inland Sea and the plain of *Ōsaka*, must have been produced by subsidence, and that the small islands standing in the lake, such as *Oku-shima*, *Oki-shima*, *Chikubu-shima*, all of volcanic rocks, are the relics of this terrestrial disturbance. The islands are all comparatively high, the greatest elevation in *Oku* being 1,320 ft., while that of *Chikubu* is over 396 ft. The waters descending from the surrounding hills empty themselves into the lake, which has at its S. end its only outlet, called here the *Seta-gawa*, next styled the *Uji-gawa* near *Kyōto*, and finally the *Yodo-gawa* in the last part of its course just before emptying itself into the Bay of *Osaka*. According to a legend, this lake was formed during one night in 286 B.C. by the action of an earthquake, which at the same time raised Mt. *Fuji*. However this may be, the two are considered as furnishing the two most beautiful scenes in Japan. The 'eight sights' of the lake, following the Chinese example of the Lake *Tung-ting*, were selected, it is said, by the Prime Minister *Konoe Masae* and his son *Hisamichi* in 1500, and are, beginning from the N., the Evening Snow on Mt. *Hira*, a Flight of Wild-geese at *Katata*, the Night Rain at *Karasaki*, the Deep Tone of the Evening Bell at *Mii-dera*, the Sunshine with a Breeze at *Awazu*, the Evening Glow at *Seta*, the Autumn Moon at *Ishiyama*, and the Returning Boats at *Yabase*. Mt. *Hira*, which forms one of the eight wonders, is the highest peak standing to the W. of the lake, 14.6 m. N. of *Ōtsu*, and 3,875 ft. above sea-level. *Katata* is 11 m. N. of the same city and is a little peninsula with a small shrine at its end. *Karasaki*, 2.4 m. N., is noted for its venerable pine, the largest of the species in the whole world, not in height, but in the spread of its branches. The height is 30 ft., circumference of trunk 30 ft., the branches number more than 380, the distance from the tip of the easternmost to that of the westernmost branch is 160 ft., that from N. to S. 150 ft. The branches bending downward are supported

by many props, and the tree at a distance looks like a banyan-tree. The drops of rain at night as they fall on the lake through the foliage are said to make a sweet musical sound. The Mii-dera Temple, described below, is only 0.5 m. to the N.W. of Ōtsu, and for its inclusion in the series of 'Eight Sights of Ōmi,' visitors are referred to the famous suggestive *hokku* by *Bashō*, meaning 'Though mists hide Ōmi's beauties seven, Mii-dera's bell is heard in heaven.' Awazu lies in the flat plain where *Kiso Yoshinaka* fell in battle, while *Seta* is noted for its long bridge, in two parts joined by a small island, the longer 192 ft. and the shorter 46 ft.; from this bridge lovers of natural beauty are wont to enjoy the sun setting below the distant hills. *Ishtiyama*, described below, is 1.4 m. from the station of the same name and lies on the hillside bordering the *Seta-gawa*. *Yabase* lies 2.4 m. to the W. of the Kusatsu Station, and it is the white sails of boats returning to this place that constitute its claim to inclusion in the scenic group.

Mt. Hiei (see Kyōto). One may reach the foot of the mountain by *jinrikisha*, or by taking steamer to *Sakamoto*. The Shintō shrine of *Hiyoshi* is on the way.

Biwa-ko Canal leads to the vicinity of *Nanzen-ji*, Kyōto, from beneath Mii-dera, by means of the tunnel that begins under the hill on which the temple stands (see Kyōto).

Mii-dera, also called *Onjō-ji*, first founded in 686 in memory of the Emperor Kōbun, and restored about eighty years later by the Buddhist saint *Chishō-Daishi*, is one of the most famous religious seats in the country, being the headquarters of the Tendai Sect. In its most prosperous days, there were 859 buildings within the vast compounds covering 6 acres, and even to-day it contains the *Chū-in* (middle) group of 12 edifices, the *Hoku-in* (N.) of 12, and the *Nan-in* (S.) of 19, besides the roofed gate with the Deva kings, Main Shrine, Chinese Hall, Great Hall, *Kōn-dō*, three-storied pagoda, etc. The gate, *Kōndō*, and pagoda are 'protected' structures, while many treasures possessed here figure on the list of 'National Treasures.' The famous bell hangs in the wood at the N. corner of the grounds, and is covered with scratches, the origin of which is ascribed by tradition to its having been carried by *Benkei*, of Herculean strength, to the top of Mt. Hiei, whence it was rolled down to the bottom and subsequently restored to its original place, as, whenever it was struck, it sounded, 'I want to return to Mii-dera.' The view of the lake from the granite obelisk standing in the grounds is especially charming.

Near the gate rough pictures of the old *Ōtsu-e* ('pictures at Ōtsu') style are sold at various shops, the title having been derived from the name of the pictures drawn by *Iwasa Matabei* (a painter of the Tosa School), the originator of the genre style, who lived here and drew pictures as a means of livelihood.

Kōkuan-ji, on the N. flank of *Ōsaka-yama*, less than half a mile distant, commands a good panorama of the lake, though not quite so good as from the Mii-dera grounds.

Chikubu-shima, lying in the N. part of the lake, is reached by

steamer; it is 39 m. from *Ōtsu*, 6 from *Hikone*, and 3 from the Nagahama Station on the Iikuroku Main Line. The island is diamond-shaped, 1.4 m. from N. to S. and a little less from E. to W. Above the little cove on its E. side are situated the Shintō shrine for *Tsukubu-suma* and a temple for the Goddess *Benten*. This latter was rebuilt in 1903 by *Toyotomi Hideyori*, with part of the magnificent structures that originally formed the castle of *Fushimi*. It is one of the three famous shrines for this Goddess found in Japan. The island is high and cliff-bound and covered with dense vegetation.

Ishiyama (11.8 m. from *Kyōto*, in 52 min.) is the place where those who are bound for the famous temple of the same name alight, the temple being 1.4 m. to the S. of the station. The temple was founded by the priest *Kyōben* in the Tempyō-Shōhō Era (749–756) and is dedicated to *Kwan-on*. Destroyed by fire in 1078, it was rebuilt about a century later by *Yoritomo*. The main temple was rebuilt towards the end of the 16th century by *Yodo-gimi*, mother of *Hideyori*. Ascending along the bank of the *Seta-gawa*, we come to the storied gate, from which an avenue of maple-trees leads to the main temple. The grounds abound in fantastically shaped black rocks, which fact has given rise to the name of the temple, which means 'Stony hill temple.' The maples make a charming sight in autumn. Beside the main temple stands the *Genji-no-ma*, 'the Hall of Genji,' so called because here the famous lady author *Murasaki-Shikibu* (1000 A.D.) is said to have composed the classic romance entitled '*Genji Monogatari*.' Up the flight of stone steps to the right of the main temple stands the pagoda, now included in the list of 'National Treasures,' and from the *Kwangetsu-tei* ('Moon-viewing arbour') to the E., a splendid panoramic view of the lake and surrounding hills can be enjoyed. The other edifices are the founder's hall, the belfry, and so forth, and the whole grounds cover 8 acres. Ishiyama and its neighbourhood are also noted for their fireflies, which are five times larger than those generally found at other places. Firefly-catching supplies a profitable employment to the farmers living in this district.

Kusatsu (16.6 m. from *Kyōto*, in 1 hr. 6 min.), formerly a flourishing town at the parting of the ways of the Tōkaidō and the Nakasendō routes, and now the crossing-point of the Tōkaidō Trunk Line and the Kusatsu Branch of the Kwansai Line, is the station where those who are bound for the Great Shrines of *Ise* or for the plum-groves at *Tsukigase* have to change trains. The town contains over 6,000 inhabitants and is noted for its *Ubaga-mochi* ('Old woman's dumpling') and rooted bamboo canes, the latter going even to foreign markets.

The **Kusatsu Branch Line** starts here and leads to *Tsuge* (22.6 m., in 1 hr. 25 min.), where it connects with the main line.

Yubase, one of the 'Eight wonders' of the lake, lies 2.4 m. to the W. of the station, as already described above.

Yasu (21.3 m. from *Kyōto*, in 1 hr. 21 min.). *Mikami-yama* (or *Mukade-yama*) stands about 1.7 m. to the S.E. of the station, the

ascent to the top being 1.2 m. In shape it resembles *Fuji*, and hence is called the 'Ōmi Fuji.' The name of *Mukade-yama* ('Centipede Mount') was derived from the legend that the hero *Tawara Tōda Hidesato*, at the request of the fair nymphs who suffered from its depredations, slew the monster centipede that haunted the hill, a monster so big that it coiled round the hill seven times and a half. The summit commands a fine view of the surrounding scenes. The Buddhist temple of *Kinshoku-ji*, 3.2 m. to the N. of the station, is the central seat of the Kibe branch of the Shinshū Sect.



PINE-TREE AT KARASAKI.

Hachiman (27.2 m. from *Kyōto*, in 1 hr. 38 min.) lies 1.4 m. to the N. of the town proper. A thriving town of 8,000 inhabitants, it, together with the town of *Ihino*, enjoys the fame of having been the cradle of the shrewd *Ōmi* merchants, who engaged in itinerant trade all through the country in the *Tokugawa* days, and many of whom have established themselves as millionaire tradesmen in *Tōkyō*, *Kyōto*, and *Ōsaka*. The Buddhist temple of *Chōmyō-ji*, situated 4.9 m. from the station, stands on the slope of the mountain of the same name, and commands a fine view. Several items of its property have been included in the list of 'National Treasures.'

Notogawa (32.6 m. from *Kyōto*, in 1 hr. 52 min.). 12 m. from the station is situated the *Eigen-ji* Temple founded by the priest *En-ō* (1290-1367). The temple stands on the slope of *Mizuishi-yama*, on the upper course of the River *Aichi*, and is noted for its sixteen images of *Rakan*. In the glorious tints of its maple leaves in autumn the place rivals *Mino-o* near *Kōbe* and *Taka-o* near *Kyōto*.

Hikone (41.2 m. from *Kyōto*, in 1 hr. 39 min.; Inns: *Rakuraku-en*, *Hakkei-tei*, both combining restaurants), Pop. 20,648, was formerly the castle-town of the Daimyo *Ii*, now Count *Ii*, one of the greatest hereditary adherents of the *Tokugawa*, and was in those days considered as the place of greatest strategic importance in the whole district. The castle grounds, 0.5 m. from the station, occupy a little hill and the white walled donjon of three stories still remains. The grounds now form a public park and command a magnificent

panorama of the lake. The Rakuraku-en, now an inn and restaurant, was formerly the villa of the Daimyo, and both in structure and garden it well deserves the praise which is bestowed upon it by the people of *Hikone*. Here once resided the great councillor *Li Kamon-no-kami*, who, as the practical ruler of the Tokugawa Shogunate, concluded about the middle of the 19th century, in the teeth of the opposition of the Imperial court and public opinion, the first treaties of commerce with the various Powers, and who was assassinated at *Yedo* in 1860. A monument to him was unveiled in 1911 at *Noge-yama, Yokohama*. The *Hakkei-en* Garden, contiguous to the Rakuraku-en, even surpasses the other so far as regards the artistic designing of the premises, it containing in miniature the veritable 'Eight Beauties' of the lake. In the garden stands the inn-restaurant *Hakkei-tei*. *Takei-tō* Island, a tiny bit of land measuring only 0.3 m. in circumference, lies 2.7 m. off *Hikone* and is noted for its bamboo groves. A Buddhist temple stands on it. The castle grounds of *Sawa-yama*, 0.4 m. from the station, mark the site where *Ishida Mitsunari*, leader of the Western Army in the great battle of *Sekigahara* (see 'Sekigahara'), resided when he held the fief in this district. When the founder of the House of *Li* was granted the fief by *Iyeyasu*, he built his castle nearer the shore of the lake. On the slope of the hill is found the tomb of *Mitsunari*, and at its foot stand various Shintō and Buddhist temples, while in the grounds cherry-trees abound.

Maibara (44.9 m. from *Kyōto*, in 1 hr. 35 min.), Pop. 8,000, has acquired a greater importance since it became the junction of the Tōkaidō and the Hokuroku Lines. It lies at the W. foot of *Surihari-tōge* and abuts on an inlet of the lake. *Suri-hari* is about 2.4 m. from the town, and in the pre-railway days its summit was a favourite vantage ground for enjoying a view of the lake.

From *Maibara* the Hokuroku Main Line proceeds N., skirting the E. shore of the lake, and at *Tsuruga* it strikes E. and leads to *Fukui*, *Kanazawa*, and *Toyama*. *Tsuruga* is the starting-point for steamers going to Vladivostok and has to its W. the towns of *Obama*, *Wakasa*, and next *Maizuru*, as described later on.

Route to Nagoya and eastward to Tōkyo (Yokohama) via Mino and Owari.

The Tōkaidō Main Line that runs E. from *Maibara* traverses *Sekigahara*, *Gifu* (31 m. from *Maibara*, in 1 hr. 19 min.) noted for its cormorant-fishing, and *Nagoya* (49.8 m., in 1 hr. 40 min.), the fifth largest city in Japan. From *Nagoya* starts the Kwansai Main Line, that running via *Kameyama* and *Nara* terminates at *Ōsaka*, and also the Central Line that runs overland and ends at *Tōkyo*. Still continuing the eastward journey, the Tōkaidō train hourly draws nearer the lordly peak of *Fuji*, opposite which it comes at *Gotemba*, and, after descending the hilly section of *Hakone*, it reaches *Kōzu*, then *Ōfuna*, (from which diverges a line going to *Kamakura*, an ancient capital in Eastern Japan), and lastly *Hiranuma*, the northern extremity of *Yokohama*, which is separated from the Imperial capital by only 17.1 m., covered in 30 minutes.

Route XXV. Taiwan or Formosa.

Three steamship routes are available for reaching *Taiwan* from Japan Proper, these being the Kōbe-Keelung Line, Yokohama-Takow (or Takao) Line, Ōsaka-Keelung (*via* Okinawa) Line, and Yokohama-Anping Line. There is also the coasting service around the island, while there are services between it and the foreign shores lying near.

All these services are run by the *Nippon Yusen Kwaisha* and the *Ōsaka Shōsen Kwaisha*, and, besides, no small number of tramp boats call at the Formosan ports. The services of the two companies are divided into subsidized and free lines, both of which are equally regular services.

The Kōbe-Keelung Line is a subsidized service, and the steamers run on it make eight trips a month from each terminus, touching only at Moji *en route*. The distance is 992 m. and the trip requires four whole days, the fares being ¥ 36 1st class, ¥ 24 2nd class, ¥ 18 lower 2nd class, ¥ 12 3rd class.

The steamers on the Yokohama-Takow Line make eight trips a month from each terminus, of which two each are under the government protection, while six are unsubsidized. The fares are ¥ 47, ¥ 31.5, and ¥ 19 for the 1st, 2nd, and 3rd classes respectively.

The Ōsaka-Keelung (*via* Okinawa) Line makes two trips monthly from each terminus, and nine days are spent on the trip. The fares are ¥ 30, ¥ 20, and ¥ 12 respectively.

The Yokohama-Anping Line makes five trips monthly from each terminus. The fares are the same as for the Yokohama-Takow Line, mentioned above.

Coasting Services. There are two routes, one along the eastern coast and the other along the western. Both are run by the Ōsaka Shōsen Kwaisha, with Keelung as starting-point. Three times a month the steamers undertake a circular voyage around the island, touching *en route* at Hōko-tō (Pescadores), Anping, Takow, Daihanroku, Garambi, Kōtōshō (Tobago), Kwashō-tō, Pinan, Kwarenkō, and Suwō. The fares are 1st class ¥ 22½, 2nd class ¥ 15, and 3rd class ¥ 10.

Foreign Services. These consist of the voyages of the Ōsaka Shōsen Kwaisha's steamers between (1) Takow and Canton, (2) Tamsui and Hongkong, (3) Takow and Tientsin.

- (1) Takow-Canton Service is a fortnightly service, and the steamers touch Amoy, Swatow, and Hongkong. The fares are, to Amoy, 1st class ¥ 15, 2nd class ¥ 8; to Swatow, 1st class ¥ 30, 2nd class ¥ 15; to Hongkong, 1st class ¥ 35, 2nd class ¥ 23; to Canton 1st class ¥ 40, 2nd class ¥ 25.
- (2) Tamsui-Hongkong Service. The steamers call at Amoy and Swatow, and are despatched once a week from each terminus. The fares are the same as between Takow and Hongkong mentioned above.
- (3) Takow-Tientsin Service. The steamers sail thrice-a-month touching at Keelung, Foochow, and Shanghai, and, on the homeward trip at Dairen. The fares are, to Keelung, 1st class ¥ 11, 2nd class ¥ 7½; to Foochow, 1st class ¥ 28, 2nd class ¥ 14; to Shanghai, 1st class ¥ 50, 2nd class ¥ 25; to Tientsin, 1st class ¥ 85, 2nd class ¥ 42; to Dairen, 1st class ¥ 90, 2nd class ¥ 45.



DISTANT VIEW OF KWAN-ON-ZAN FROM THE TAIKOKAN-GAWA.

Through Railway and Steamship Tickets.

For the convenience of passengers, the Imperial Government Railways have made arrangements with two steamship companies, the *Nippon Yusen Kaisha* and the *Osaka Shōsen Kaisha*, and the Taiwan Government Railway, to issue through tickets available for 30 days, between the stations of Shinbashi, Hiranuma, Nagoya, Kyōto, Ōsaka, Sannomiya, Okayama, Hiroshima, Moji, Hakata, Nagasaki, Saga, Kumamoto, and Kagoshima and those of Keelung, Taihoku, Taichū, Kagi, Tainan, and Takao.

The connection points are Sannomiya, Moji, Nagasaki, and Keelung.

Through Passenger Fares to Keelung.

Stations	Via Sannomiya or Nagasaki		Via Moji	
	1st class	2nd class	1st class	2nd class
Shinbashi	<i>yen</i>	<i>yen</i>	<i>yen</i>	<i>yen</i>
Hiranuma (<i>Yokohama</i>)	45.50	29.70	45.48	29.32
Nagoya	45.20	26.52	45.18	29.14
Kyōto	40.73	26.84	41.40	26.87
Ōsaka	37.90	25.14	39.73	25.87
Sannomiya	36.80	24.48	39.28	25.60
Okayama	36.00	24.00	38.93	25.39
Hiroshima	39.23	25.17	37.20	24.35
Moji	37.45	24.10	34.85	22.94
Hakata	34.30	22.18	30.00	20.00
Nagasaki	33.13	21.48	31.95	21.17
Saga	29.00	19.00	35.30	23.18
Kumamoto	32.15	20.89	33.08	21.85
Kagoshima	34.05	22.03	34.23	22.54
	36.60	23.56	36.95	24.17

Through Tickets to Keelung *via* Nagasaki are not issued, but are obtainable to the stations in the interior of Formosa.

Passengers bound for the undermentioned stations are charged additional fares as below:—

Class	Taihoku	Taichū	Kagi	Tainan	Takow (Takao)
1st	1.08	6.60	9.36	10.86	11.90
2nd	.72	4.40	6.24	7.24	7.93

General Description.

Taiwan lies to the S.W. of the Luchu (*Ryūkyū*) Archipelago. It faces the Pacific on the E., is separated on the W. from China by the Straits of Taiwan, while on the S. it is separated from the Philippines by the Bashee Channel and Balintang Channel. In longitude the island extends from 120° 2' 16" to 122° 6' 25" E. of Greenwich, and in latitude from 21° 45' 25" to 25° 37' 53" N.

The island is oblong in shape, like the leaf of a tree, having its longer diameter from N. to S. In the longer direction the island measures about 244 m., while the breadth in the widest part is 75.6 m. and 7.3 m. to 12.2 m. in the narrowest. The circumference measures 707.7 m., and the area covered is 13,908 sq. m. Adding the area of *Itoke-tō* (Pescadores) and adjoining islands, the total becomes 13,994.4 sq. m. Census returns for 1910 showed 3,393,453 inhabitants, divided into 107,180 from Japan Proper, 3,148,103 natives, 121,959 aborigines, and 16,211 foreigners.

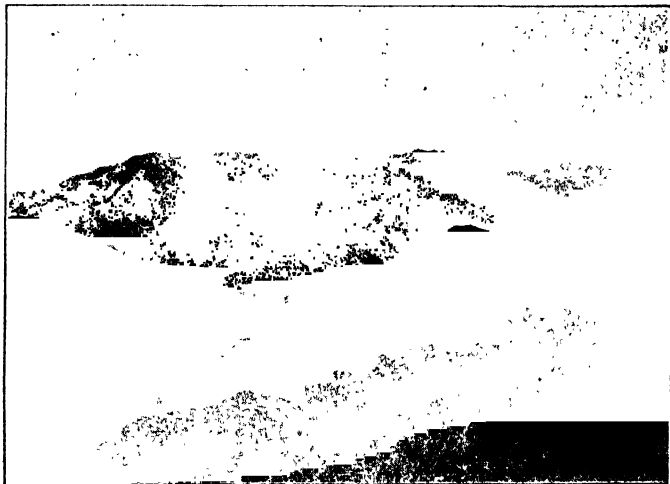
The aborigines are still partly savages, being fond of fighting and given to head-hunting. In time of peace they are engaged in hunting and fishing, and cultivating sweet-potatoes and sorghum. They live in retired inaccessible spots. These form the *Sci-Ban*, or 'Wild Aborigines.' Those who are less wild live in more accessible hills or plains and hold intercourse with the natives of Chinese origin, by whom they are largely influenced in manners and customs. They are diligent in tillage and fishing and generally simple in their ways. These are called the *Juku-Ban*, or 'Tame Savages.' The settlers from China are mostly from the Fukien and Kwangtung districts. Those from the former were earlier settlers than the others, and, being refugees of the Ming Dynasty, are mild and law-abiding; but the Kwangtung settlers are quick-tempered, often fight with the aborigines, and even make insurrectionary attempts. It is these natives who often form bands of so-called armed raiders.

Physical Features. A mountain chain runs through the island, roughly from N. to S., nearer the E. coast than the W., dividing the island into two sections. The S. section of this chain forms the Niitaka range, in which *Niitaka-yama*, standing 13,075 ft. above the sea, is the sovereign peak, as it is the highest in all the Japanese territories. The N. section is called the *Setzu-zan* (or Silvia) range, from the name of the highest peak in it. The E. half is a jumble of hills, the valleys of which form the haunts of aborigines. The hills that border on the coast end in abrupt cliffs, so that this section affords poor anchorage. The W. section is generally level with fertile soil and is widely cultivated. Of the plains, which are watered by rivers running through them, the Taihoku plain, Taichū plain, and Hōzau plain are most important. The coast is shallow and muddy, and whatever harbours exist are therefore not well suited for admitting large vessels. The N. portion is somewhat exceptional in this respect, supplying such a comparatively good anchorage as *Kee-lung*.

Climate. Owing to the influence of the Japan Sea current that flows near the E. coast, the temperature is higher and the rainfall more copious than in the corresponding latitude on the continent. In winter, snow often covers the elevated region in the N. part, while fogs frequently visit the coast region, especially the hills near Kee-lung. As to the prevailing winds, the S.W. trade-wind blows only for a short period, while that of the N.E. trade-wind continues for about eight months, from October to April of the following year. It is generally from June to September that the S. trade-wind occurs, this being a fair season in the island. The latest meteorological observations read as follows:—

Observatory		Taihoku	Taichū	Tainan	Taitō	Kōshun	Hōko-tō	Sharyō-tō
Temperature (C)	{ Aver.	21.7	22.2	23.1	23.4	24.2	22.3	21.6
	{ Max.	35.7	35.9	34.5	34.0	34.5	33.3	34.5
	{ Min.	7.8	5.1	9.1	11.6	11.5	10.7	9.0
Average moisture %		82	82	79	79	76	83	84
Wind (metres per second)		4.6	2.8	4.6	4.8	7.0	9.8	5.1
Rain or snowfall (m.m.)		1,763.1	2,033.6	2,007.3	2,270.4	2,651.6	959.4	2,642.2
Weather {	Rain	195	130	97	169	172	86	235
	Thunder	55	47	51	19	27	18	17
	Fog	8	11	9	—	—	1	4
	Clear	29	63	53	24	43	39	40
	Cloudy	194	103	99	164	119	165	195
	Stormy	117	27	68	114	188	232	104
Number of days per annum								

History. Little is known about the relations between this island and China in early times, and it was not before the latter half of the 17th century that the island passed to the control of a section of the Chinese people. Prior to that the Japanese buccaneers, that extended their predatory expeditions along the southern shore of China during the Ming Dynasty (1358-1628), used Taiwan and the Pescadores as their bases of operations. The first systematic rulers over the island were the Portuguese, Dutch, and Spaniards, and it was by the first that the name 'Formosa' was given to the island. The Portuguese, however, did not make any definite attempt at occupation. The Dutch were especially energetic, occupied the Pescadores in 1603, then extended their operations to Taiwan in 1624, and their East India Co. erected a fort at the present *Tainan*. Meanwhile the Spaniards had also fortified themselves at *Keelung* and *Tamsui*, but they were driven out by the Dutch in 1642. The Dutch then became the virtual rulers of the island and did much towards educating the natives.



NIITAKA-YAMA, OR MT. MORRISON (13,800 FT. HIGH).

Japan's relations with Taiwan were not confined to the predatory acts of her buccaneers. *Harada Magoshichirō*, who was sent to Luzon in 1593 by *Hideyoshi*, called at the island, though nothing resulted from his visit. Several of the Japanese junks, which, under the special license of the *Tokugawa Shogunate*, engaged in foreign trade, called at Taiwan, and these seem to have not infrequently occasioned trouble with the Dutch. It is a well-known fact that *Hamada Yahei* visited the island with the ambitious project of subjugating it, and that, though his audacious attempt failed, he brought home 20,000 catties of rare silk and 86,000 marks of silver. The change in the foreign policy of the *Tokugawa Shogunate* and the prohibition of the fitting out of trading vessels gradually diverted Japan's interest from Taiwan.

Meanwhile the Ming Dynasty having been overthrown by the Tsing Dynasty, the refugees arriving in Taiwan gradually grew in numbers. *Koxinga* was among those refugees, and he, at the head of his fellow exiles, attacked the Dutch headquarters and captured them in 1661. For more than twenty years the island was held by these refugees, but the grandson of *Koxinga*, who succeeded his grandfather, was young and weak. The expedition sent by the Chinese government defeated the refugees in 1683, and the island was for the first time brought under the sway of the legitimate government on the mainland. The Taiwan Office was created for the purpose of governing the island and

was made subordinate to the Governorship of the Province of Fukien. For administrative purposes three offices were established in the island. The noteworthy events, that occurred while the island was under the control of the Governor of Fukien, were the murder by the aborigines of over 50 shipwrecked *Luchu* fishermen in 1871, and the expedition that was sent by Japan in consequence; this trouble was settled by the payment of 500,000 taels as indemnity by China in 1874. The blockading of the island by the French Squadron, when some trouble broke out between France and China in 1884, was another important affair. China then elevated Taiwan to the rank of an independent administrative division, and so it remained till, as a result of the war in 1894, the island was ceded to Japan. Under the new régime the island was placed under the Government-General's Office, which was first under military control, and latterly under civil organization. At first three prefectures and one island office were created for administrative purposes, and at present, after repeated alterations, the island is subdivided into twelve administrative districts.

Industries.

Agriculture. Owing to the prolonged hot season and heavy rainfall, plants grow quite luxuriantly in the island. Of cultivated plants the most important species are sugar-cane, tea, sweet-potato, flax, china-grass, and rice. The principal tea districts are in the N. and places around *Tō-en*, *Taihoku*, *Keelung*, *Shinchiku*, *Shinkō*, etc., with the yearly output, for 1910, (as all the following statistics are), of 30,000,000 lb. Picking is carried on all the year round, though spring is the principal season. Sweet-potatoes are grown all over the island, their output amounting to 1,500 million lb. — *Shōka*, *Kagi*, and *Shinchiku* are the principal centres of this crop. Sugar-canes also are grown throughout the island, though not in the Pescadores. The districts S. of *Toroku* and *Kagi* are especially noted for this crop, the most important centres being *Tainan* and *Hōzan*. The output amounts to 6,000 million lb. from an acreage of 89,000 *kō* (1 *kō* is about 2½ acres). Of the sugar about one-half goes to China and the remaining half is imported into Japan Proper. Flax is grown especially near *Byōritsu* and *Giran*, and the fibres are shipped to China, the total output reaching 2 million lb. For china-grass, *Giran* and *Taihoku* are noted, the output amounting to 5 million lb. Of indigo there are two varieties, viz., mountain indigo and tree indigo. The former, output 500,000 lb., is produced at *Keelung* and *Shinkō*, and the latter, which is more widely spread, at *Kagi* and *Tainan*, the output standing at 28 million lb. Rice is harvested twice a year, and the total output amounts to 22 million bushels, from an area of 492,000 *kō*. The district of *Kōroton* in middle Taiwan and the *Hōzan* district are the principal centres. The quality, however, is not very good. Peanuts are also grown, and the oil extracted from them (chiefly going to France), reaches 7 million gallons. The refuse supplies fertilizer.

Tea Industry. Though the shrubs are grown both in N. and S. districts, the latter are not well suited for their growth, and it is on the hills and plateaus along the valleys of the *Keelung* (its lower course is called the R. *Tamsui*) and the R. *Taikokan* that the plantation is most extensive, more especially so at places S.W. of the *Tamsui* and N.E. and S.E. of the *Taikokan*. The total area under tea is returned at 33,000 *kō* approximately, with the number of shrubs counted at 236,511,000. The teas produced in the island consist of oolong tea, wrapper tea, brick tea, and black tea. The first is exported to

China and U.S.A., the second is for the consumption of the Chinese on the island, in Java, etc., while of the remaining two, started after the annexation of the island by Japan, brick tea goes to Russia. It was about half a century ago that the tea industry was started in the island with the shrubs transplanted from the mainland, but so marked has been its development that Taiwan has entirely eclipsed China in oolong tea.

Sugar industry. This industry has attained a remarkable development as a result of the active encouragement given by the island authorities. It was in 1902 that the Taiwan Sugar Refining Co., the pioneer in the island, was established, and with the introduction of improved methods of refining, the industry entered on a new era. The old refineries, conducted according to primitive methods and on a small scale, have disappeared, and their place has been taken by new companies mostly created by capitalists from Japan Proper. Their formation was especially active in 1906, when something like a business mania overtook our economic world. These companies now number more than ten, and all the S. districts fit for sugar plantation have virtually been marked out as their spheres of activity.

Stockfarming is still primitive and is carried on principally for the sake of meat. The returns are, hogs, 1,118,000; buffaloes, 308,000; goats, 120,000; yellow cattle, 168,000. Horses are still very scarce, and attempts are being made to encourage their breeding by importing foreign horses.

Marine Products. Salt-making is the most important item, salt being produced in the neighbourhood of *Taiwan*, *Takow*, and *Tsüsho*. The total production in 1911 amounted to 200 million lb., and as 'Taiwan Salt' it is imported into Japan Proper.

Forestry Products. Such tropical trees as banyan, *areca* palms, camphor-trees, the *shimamomi* (*Keteleeria davidiana*, *Beissner*, var. *Formosana hayata*), *chamaecyparis*, pines, etc., grow luxuriantly. Mountainous districts are covered by primeval forests, estimated at more than 6,250,000 acres in area. The abundance of camphor-trees is especially noteworthy, Taiwan leaving all the other places in the world far behind in this respect. Camphor-refining is a Government monopoly, and the great majority of the camphor-forests have been appropriated by the Government. In 1911 the total production amounted to 6 million lb. and that of camphor-oil to $7\frac{1}{2}$ million lb. The *Arisan forests*,* discovered in 1879, and covering 27,500 acres, are primeval forests hitherto untouched by woodmen's axes.

* The forests are to the E. of *Kagi* and are in the neighbourhood of Mt. *Niitaka-yama*. Being at a high altitude, the forests are divided into several zones according to the height and the species of the predominant trees. So vast are the contents of the forests that conifers are estimated at 106,064,472 cub. ft., of which the red *chamaecyparis* form 52,853,520 cub. ft. and the ordinary *chamaecyparis* 41,326,788 cub. ft.; broad-leaved trees 112,423,800 cub. ft., of which *Pasania cuspidata* forms 33,643,464 cub. ft., the total, including other varieties, amounting to 218,488,272 cub. ft., valued at ¥300 millions. It is, however, estimated that the volume available for economic utilization will be 106,064,232 cub. ft. in conifers and 61,200,000 cub. ft. in broad-leaved trees. Supposing, from considerations of transportation facilities and of the necessity of replanting, that the felling will be undertaken according to the 35 year system, the volume to be converted in 1913 will be 2,400,000 cub. ft. in conifers and 480,000 cub. ft. in broad-leaved trees. From 1914 on, the yearly volume will be 3,600,000 cub. ft. for conifers and 1,200,000 cub. ft. for other kinds, and by artificial and natural replanting the forests will be exploited permanently.

The exploitation was entrusted at first, from considerations of finance, to the *Fujita Firm*, which, as the first step in the programme, started the work

of laying a light railway in May 1906. By January in the following year 25 m. had been laid, when the work was stopped, and, after negotiation with the Island Government, the work was turned over to it. The Government, with the consent of the Diet, established the Arisan Forestry Bureau in 1910 and elaborated the plan of laying a railway at the estimated cost of ¥3,700,000. The line is of 2 ft. 6 ins. gauge, but the country to be traversed being very rough, with deep ravines and high ridges, in some places it had to be formed in spiral in order to get a proper grade, and the cost was estimated to be as much as ¥95,000 per mile. The line was completed in December 1912, and transportation of lumber was commenced at the same time.

Communications.

1. A Trunk Line starts from *Kēlung* and leads to *Takow*, via such principal towns as *Taihoku*, *Shinchiku*, *Taichū*, *Shōka*, *Toroku*, *Kāgi*, and *Tainan*, distance 246.8 m.

2. *Hōzan* Line is an extension of the Trunk Line and leads from *Takow* to *Kyūkyokudō* via *Hōzan*, distance 10.9 m.

3. *Tamsui* Line diverges from *Daitō-tei* (*Taihoku*), and leads to *Tamsui*, 13.7 m.

4. *Arisan* Line branches off from *Kāgi* and leads to *Chikutōki*, 8.8 m.

5. *Taitō* Line leads from *Kwarenkō* to *Batsushishō*, 35 m.

All the above are State Lines. There are also several private lines; these, principally undertaken by Sugar Mills, being as follows :—

Mills	Name of Line	Starting-Point	Terminus	
Taiwan Seitō	Tōkō	Tōkō	Hokusei-shō	4.3
	Arikō	Hokuseishō	Arikō	19.7
	Chōshū	Do.	Chōshū	5.2
	Hōzan	Hōzan	Mill	5.0
Meiji Seitō	Shōgun	Shōryū	Nijūkei	5.5
	Bokushikyaku	Kāgi	Kōken	15.4
	Ronshi	Shitō	Maso	6.4
	Banshiden	Banshiden	Shōryū	10.0
Ensui-kō Seitō	Hoteishi	Ensui-kō	Shineishō	5.3
	Kibi	Kibi	Kyūkyokudō	18.8
Shinkyō Seitō	Hōzan	.....	.....	3.6
	Rinshihen	.....	.....	7.8
	Tarimu	Gokensa	Tarimu	4.5
Dai-Nippon Seitō	Seira	Do.	Seira	9.6
	Hokkō	Do.	Hokkō	15.7
Niitaka Seitō	Rokkō	Shōka	Rokkō	7.2
Rin Hon Gen Seitō	Denchūō	Keishū	Denchūō	8.0
Hokkō Seitō	Kāgi	Kāgi	Hokkō	11.4
Chūō Seitō	Daikō	Kōrishō	Daikō	12.4
	Chūō	Nihachisui	Nantō	11.4
Toroku Seitō	Toroku	Toroku	Daironshō	2.4

Inns. The principal inns in the leading Formosan towns are as follows :—

Keelung.—*Yorihime-kwan*, *Takasago-kwan*, *Suehiro-kwan*. *Taihoku*.—*Railway Hotel*, *Ilinomaru-kwan*, *Nan yō shōkwaï*, *Matsunami-Ryōkwan*, *Yorihime Branch*. *Hokuto* Spa.—*Shōtō-en*, *Matsushima-ya*, *Yōjō-kwan*. *Tamsui*.—*Kawaguchi-ya*. *Shinchiku*.—*Tsukano-ya*, *Tanaka-ya*. *Byōritsu*.—*Azuma-kwan*. *Taichū*.—*Haruta-kwan*, *Maruyama-kwan*. *Shōka*.—*Shōka Hotel*. *Nihachisui*.—*Chūō Hotel*.

Nantō,—*Nantō Hotel*. Shūshūgai,—*Shūshū-kwan*. Horisha,—*Jitsugetsu-kwan*. Kagi,—*Kagi Hotel, Aoyagi-Ryokwan*. Tainan,—*Shishun-en, Asahi kwan, Azuma-ya*. Takow,—*Haruta-kwan, Takao Hotel*. Hōzan,—*Hōzan-Kwadan*. Bamsōryō,—*Suishin-kwan*. Akō,—*Heitō Hotel, Marukin-Ryokwan*. Tōkō,—*Tōkō Hotel*. Pinan,—*Hōsei-kwan*. Kwaenkō,—*Shūsei-kwan*. Suwō,—*Sugisaki Branch*. Giran,—*Sugisaki-Ryokwan, Nushio-Ryokwan*. Chōsōkei,—*Fujii-Ryokwan, Sakaba-Ryokwan*. Mayu,—*Meiji-kwan*.

Itinerary.

Five-day Trip.

	1st plan	2nd plan	3rd plan
1st day	Keelung-Taihoku	Taihoku	Taihoku
2nd „	Taichū (afternoon)	Takow	Tainan
3rd „	Tainan <i>via</i> Kagi	Tainan	Takow
4th „	Takow	Taichū <i>via</i> Kagi	Taichū <i>via</i> Kagi
5th „	Taihoku	Taihoku	Taihoku

Seven-day Trip.

	1st plan	2nd plan
1st day	Taihoku	Taihoku
2nd „	Taichū	Kagi
3rd „	Kagi-Tainan	Akō
4th „	Tainan	Takow
5th „	Akō	Tainan
6th „	Takow	Taichū
7th „	Taihoku	Taihoku

The principal plans along the lines are described below.

Keelung (starting-point of the Trunk Line), Pop. 17,110, is the foremost harbour in the island and occupies its N. extremity. The city is divided into two parts, Greater Keelung and Smaller Keelung. The former constitutes the S.W. portion, wherein the majority of the natives reside, and in it is situated the railway station that forms the starting-point of the Trunk Line. Smaller Keelung lies opposite and is the abode of settlers from Japan Proper. It is in this section that the Administrative Office, Custom-House, Engineering Office, Fortress Artillery Battalion Quarters, Branch of the Taiwan Bank, Branches of the *Ōsaka Shōsen Kwaisha* and of the *Nippon Yūsen Kwaisha*, Ōsaka Iron-works Branch, *etc.*, are found.

The three Gold-Mines of Keelung are found near Keelung and Sanchōho, these being *Kinkwa-seki*, with its latest output of gold 2,324 lb., silver 3,126 lb., copper 1,587,000 catties; *Botankō*, gold 454 lb., silver 512 lb.; *Zuikō*, gold 744 lb., silver 289 lb.; the total valued at ¥2,800,000.

Taihoku (17.8 m. from Keelung, in 1 hr.), Pop. 91,309, including *Manka* and *Daitōtei*, is the capital of the island and lies on the right bank of the *Tamsui-gawa* and in the middle of a plain. Formerly *Manka*, *Daitōtei*, and *Taihoku* Proper (within the castle walls), formed

independent cities, but with the establishment of the Government General's Office within the castle walls and principal offices around it, the three sections soon became amalgamated. *Taihoku* is the most prosperous place in the whole island.

Taihoku Park was laid out in 1900 on the castle premises, and, to distinguish it from *Mariyama Park*, it is also called *New Park*. Bronze statues of the late Viscount Kodama (Governor General) and Baron Gotō (Civil Director under him), a band-stand, fountain, *etc.* stand in the Park. There is a dense growth of trees, which afford refreshing shade.



KENTAN-JI TEMPLE, NEAR TAIHOKU.

Governor General's Office, the administrative headquarters of the island, stands within the castle walls. The office occupies an old building used by the Chinese government as the Formosan yamen. New buildings are in course of construction.

Formosan Hospital, a Government institution, is also inside the walls, and is a commodious, well-equipped building.

The Museum was erected in 1907 and exhibits the island products both as scientific and industrial objects of reference. It stands in *Shoin-gai*.

Governor General's Residence lies in *Tōmon-gai* and was erected in 1901 at a cost of over ¥210,000. It is an imposing white-walled structure, towering above the city of *Taihoku*, and containing in its spacious premises a tastefully laid out garden.

Railway Hotel is a building of the Railway Department on *Fugogai Itchōme*; it was completed in 1908 at a cost ¥500,000 and covers over half an acre. It is a well-appointed hotel and charges ¥ 5 to 25 a day.

Formosan Bank, in *Bumbu-gai*, cap. ¥10,000,000, is the banking centre of the island and was established in 1899. It renders an invaluable service in providing banking facilities both for the island and for S. China.

Taiwan-jinsha lies about 2.4 m. N. of *Taihoku*, and on the N. bank of the *Keelung-gawa*, being dedicated to *Ōnamuchi-no-Mikoto*, *Ōkunitama-no-Mikoto*, *Sukunahikona-no-Mikoto*, and lastly to the late Prince Kitashirakawa. It was erected in 1901 and is the most important Shintō shrine in the island, and an imposing edifice. October 27th and 28th are the regular festival days. The police commemoration monument stands on the premises.

Maruyama Park is on a hill near the *Meiji-bashi* and is a place whence good views are obtained. Here stands a bronze statue of the late Mr. Mizuno, the first Civil Director of the island. At the S. base there is a Buddhist temple and also a military cemetery.

Hokuto Spa is about 7.3 m. from *Taihoku* and at the station of the same name on the *Tamsui* Line (30 min. from Daitōtei). It is a charming spa on a river bank with a park situated near by.

Tamsui, Pop. 11,296, lies on the right bank at the mouth of the *Tamsui-gawa*, and 19.5 m. distant from *Taihoku*, time 1 hr. from Daitōtei Station in the capital city. A weekly steamship service connects the town with *Hongkong*, and traffic by Chinese junks is very active. Though an important trade port of the island, *Tamsui* is not convenient for large vessels to enter and clear the harbour. The Custom-Office, Ōsaka Shōsen Kwaisha's Branch, and so forth, are located here.

Taichū (118.6 m. from *Keelung*, in 6 hrs. 43 min.), Pop. 11,296, was once marked out by the Chinese government as the Administrative Capital of the island, but the choice was changed in favour of *Taihoku* before the construction of the castle had been completed. With the cession of the island to Japan, considerable improvements have been effected in the streets and a marked development is observable in the city.

The Park lies at the E. extremity of the city, a few minutes' walk from the station. Though the work is still incomplete, the park is reputed to be the most extensive as regards area. The park contains statues of the late General Kodama and Baron Gotō (formerly Director of Civil Affairs), and a Commercial Museum.

Tainan (218 m. from *Keelung*, in 11 hrs. 4 min.), Pop. 57,622, is the oldest city in the island and more than 2 centuries ago was its political and commercial centre, as it led the other places in culture, industry, and so forth. With the removal of the administrative seat to *Taichū*, the importance of *Tainan* was chiefly confined to commercial affairs. The work of street improvement recently started is gradually transforming the city, while the aged trees growing along the sides of the streets add much to their appearance.

Dutch Remains are chiefly architectural, as the building at *Anping* called *Ōjō* or *Sekkan-jō* (Zeelandia) and that inside the walls

of *Tainan*, *Sekkan-rō* (Providencia). The latter was added to by the Chinese government and is now partly used by the new rulers as a military hospital.

Kaizan-jinsha is a shrine dedicated by the natives to the memory of *Koxinga*; the name was changed to the present title in 1897 by the new rulers.

Prince Kitashirakawa's Memorial marks the spot where the Prince fixed his quarters when he arrived here at the head of the expeditionary force. A solemn-looking shrine was erected to his memory in 1900, and a festival is held every year on October 27th.

Other Places of Interest near the city are the Law Courts, Prison, Official Residence of the Governor, Museum, and several large temples, chiefly of Chinese construction.

Anping lies 2.4 m. W. of *Tainan*, and, though the oldest harbour in the island, has lost much of its original importance owing to its silting up. Dredging has somewhat removed the trouble, and yet a connecting service of lighters made of bamboo rafts is required for about 2.4 m. when boarding or disembarking from steamers.

Daimokukō Sugar Farm and Laboratory was established in 1906, 7.3 m. N. of *Keelung*, for experimental cultivation of sugar-canes and experimental refining of sugar. Lectures are also given here on both subjects for the benefit of local people.

Takow (or Takao, 246.8 m. from *Keelung*, in 12 hrs. 25 min.) is the terminus of the Trunk Line and the starting-point of the *Hōzan* line. This is the best anchorage in S. *Taiwan*, and harbour improvement and reclamation works are going on. The scenery is good.

Sōkōshū is a magnificent irrigation reservoir at *Kyūkyokudō*, terminus of the *Hōzan* Line. The reservoir was constructed on the proposal of Governor *Sō* in 1838 by damming up the waters of the *Tamsui-kei*. The reservoir is 14.6 m. long and it supplies water to 2,278 *kō* (5,467 acres).

Hōko-tō, or the Pescadores, is an archipelago consisting of over 60 islands, large and small, all of sandstone and lies W. of *Anping*. Wood and water are absent and fishery is the principal resource. In farming, canes, peanuts and sweet-potatoes are the staple items. The principal village in the Pescadores is *Makyū-gai* or *Mekong* on the bay of the same name, where stand the Mekong castle and village. The temple of Mekong on the shore looks from a distance like a sea-nymph's palace. The Administrative Office is located on the island. Other objects of interest are the tomb of Adm. Courbert, Commander of the French Squadron in the Franco-Chinese trouble, the Lighthouse, Banzai Well, *etc.*

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